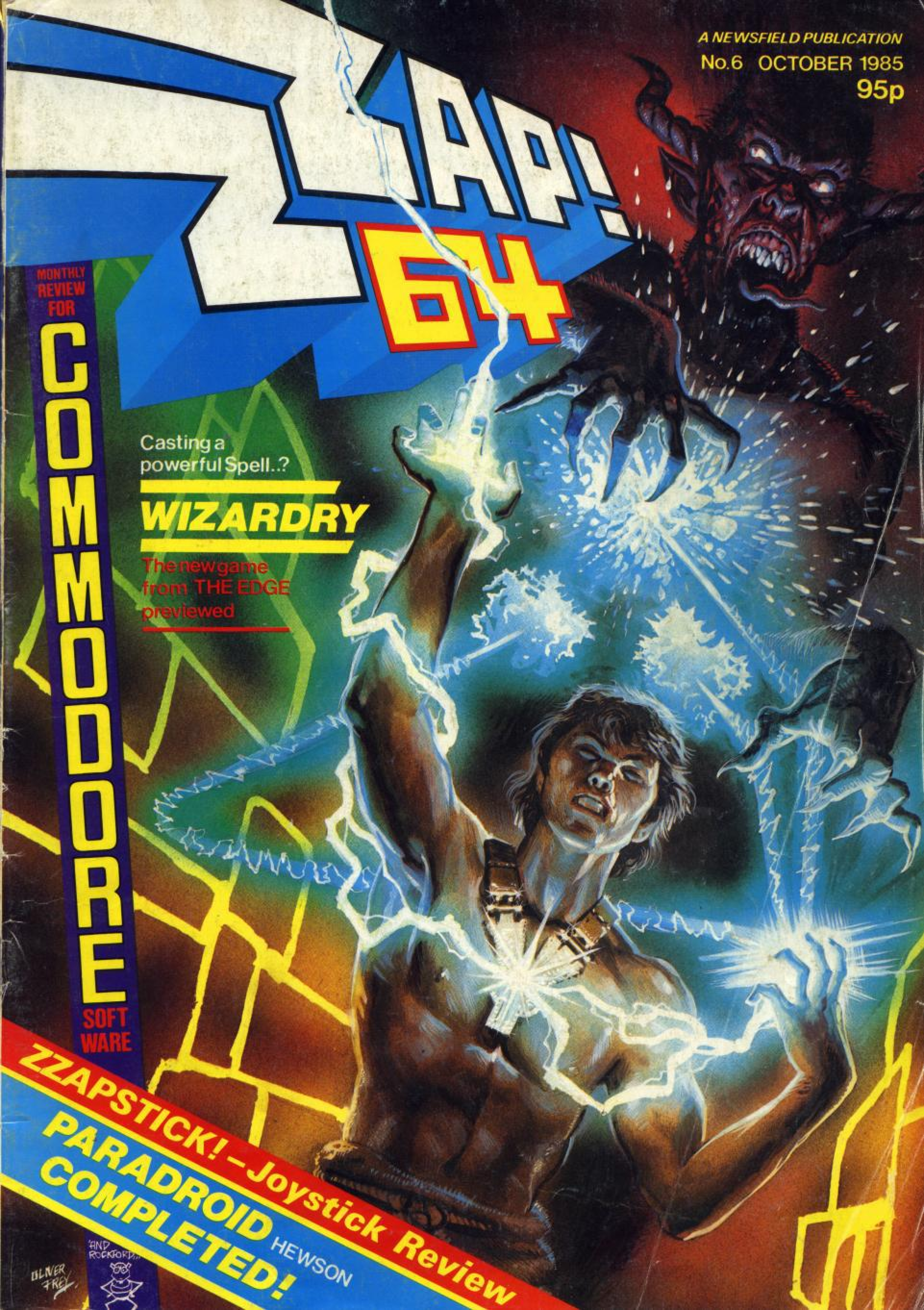
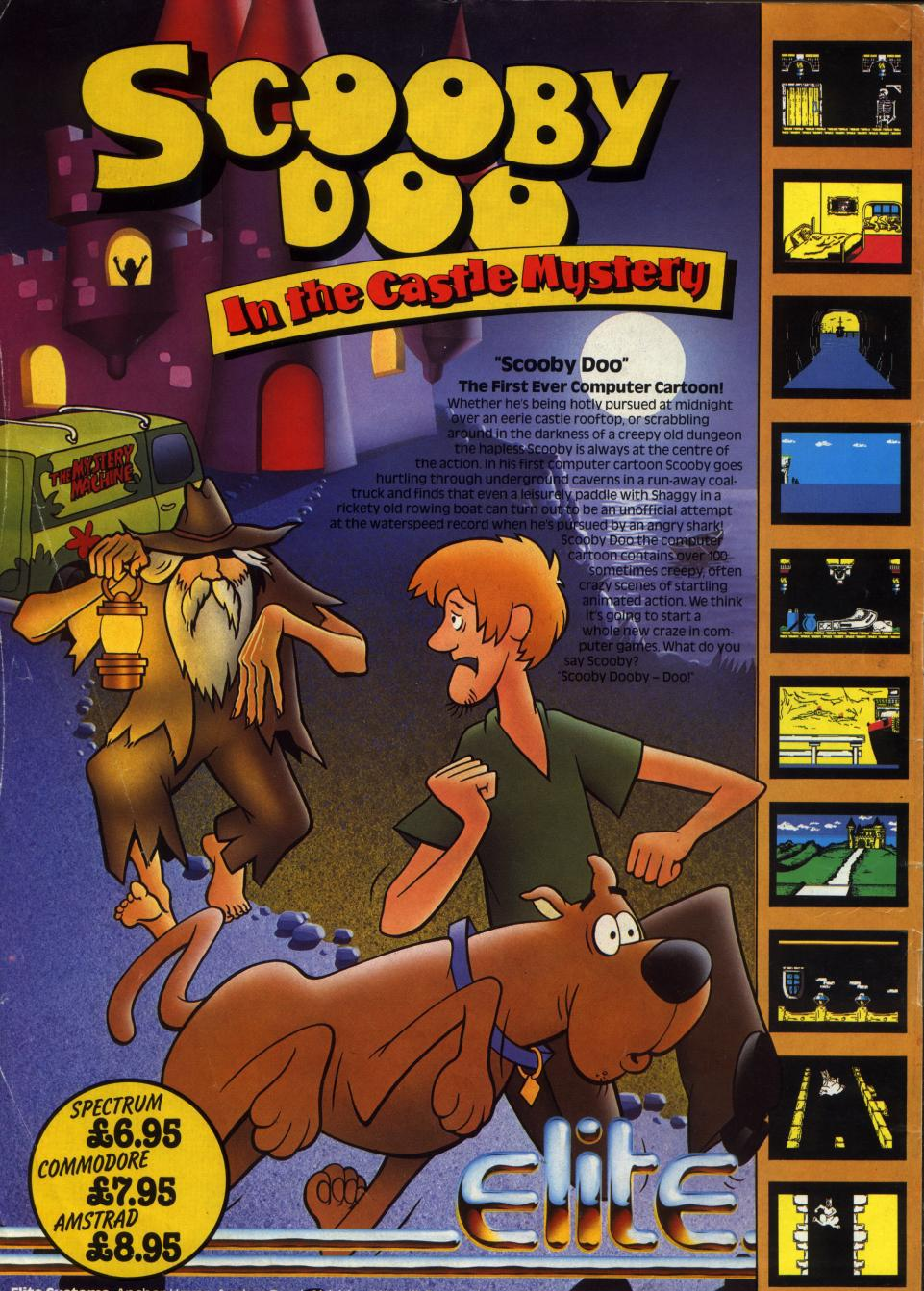
A NEWSFIELD PUBLICATION
No.6 OCTOBER 1985
95p

ZZAP! 64

MONTHLY REVIEW FOR COMMODORE SOFTWARE




SCOOBY DOO
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ISSUE 6 OCTOBER 1985



ZZAP! 64

HOT GAMES FOR OCTOBER

PRIZE COMPETITIONS

OCTOBER FEATURES

ZZAP SECTIONS

The next issue of ZZAP! 64 goes on sale 10th October — miss it at your extreme peril!

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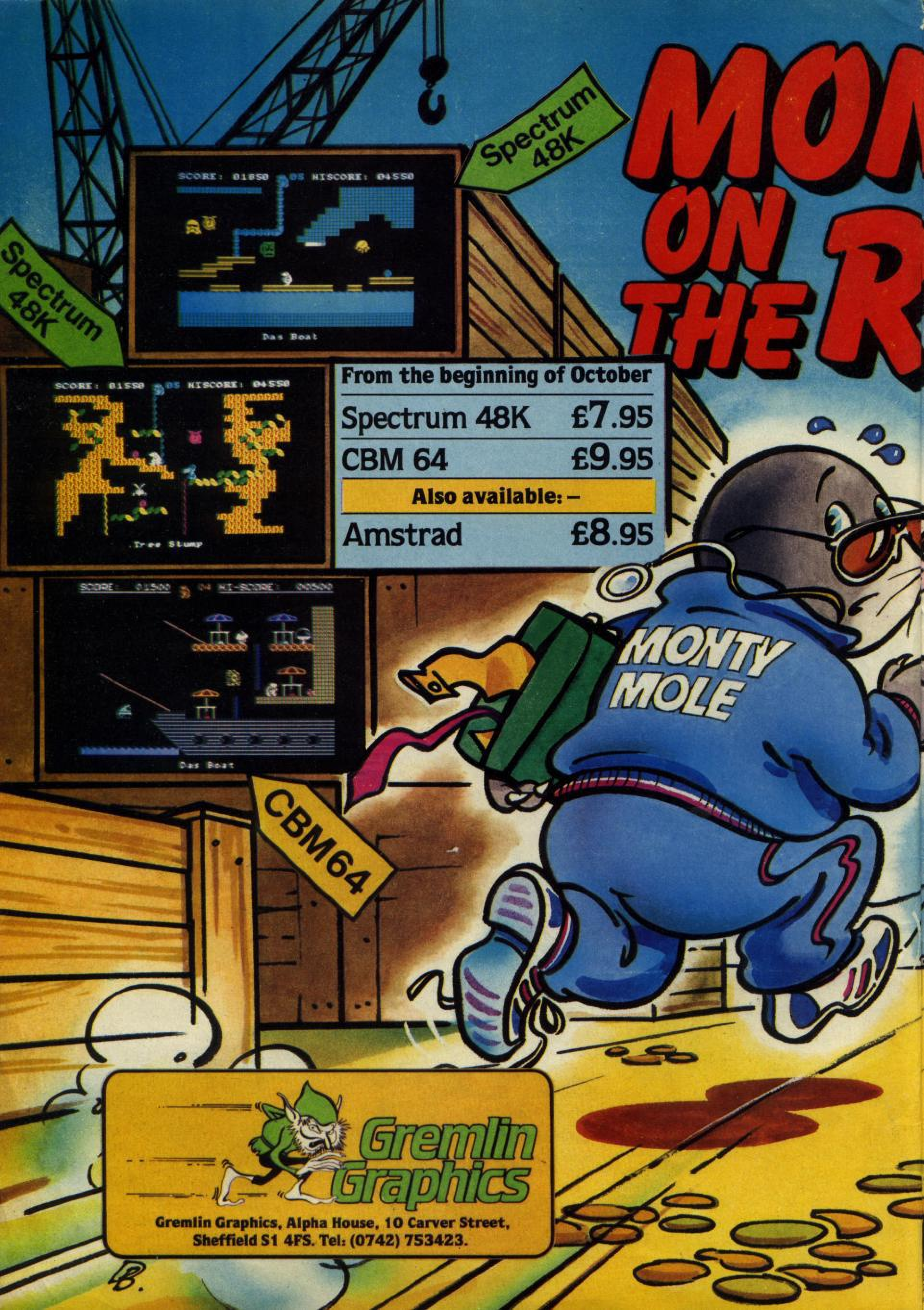
Editorial and production:
1/2 King Street, Ludlow, Shropshire SY8 1AQ
0584 5851
Mail order and subscriptions
PO Box 10, Ludlow, Shropshire SY8 1DB
0585 5620

Printed in England by Redwood Web Offset, Yeoman Way, Trowbridge, Wilts. Colour origination by Scan Studios, Wallace Road, London N1

Distributed throughout the world by COMAG, Tavistock Road, West Drayton, Middx UB7 7QE

A NEWSFIELD PUBLICATION

Cover by OLIVER FREY


MON
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Sewerage Works
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SCORE: 00250 05 HISCORE: 04550
The House
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SCORE: 00250 04 HI-SCORE: 00500
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Super fit and desperate for freedom, Monty makes his daring escape from Scudmore Prison. Hounded by the bastions of law and order, our frightened hero finds refuge with the criminal underworld who offer him his chance to breathe fresh air and bask in the sunlight once again. Moving from safe house to hideout to underground lair, Monty must select the correct five elements of his freedom kit from the many he's offered and not miss out on the hidden gold coins that will make him a mole of leisure.
At last he's free but can he make the cross-channel ferry on time?
SCORE: 01900 03 HI-SCORE: 00500
Drive Sir Clive's C5
CBM64
CBM64

ZZAP! ED



Some ZZAPpers will probably be reading this issue having got hold of their copy from the Newsfield stand at the Personal Computer World Show. This trade and consumer exhibition run by the magazine Personal Computer World has established itself as the most important computer show in the world, certainly ranking as high as the influential American Consumer Electronics Show (CES). Since its inception it has been an important venue for business computing, very much in line with PCW's image, but three years ago, the world of games software began to make a real impression, and two years ago (at the Barbican), the games contingent was every bit as big as the business, in numbers at least, if not in the grandness of their stands. Last year (at Olympia) the same seemed to be true, and at the time of writing, I think this year's show will have a similar make up. But this is probably the last year like it, for as from next year it is being said, the PCW Show is returning to its roots in business only hard- and software. The ostensible reason for this is that PCW magazine's owners, VNU Business Press, have entirely pulled out of the games market with the loss of Personal Computer Games and their other three user-specific titles, as well as Personal Computer News, which did cover games releases.

It might seem to be a logical decision on the face of it, but it also seems to be a great shame for the world's computer showcase to be denying British software an exhibiting place at the obvious moment before Christmas. Let's hope that the 'decision' is not a firm one, and that PCW will continue to support the British entertainment software industry as ably as it has done in the past.

The 8th Personal Computer World Show

FACING THE WRITS

Newsfield Ltd, publishers of ZZAP! 64 and CRASH magazine, have been having a trying time of it recently. First EMAP Business & Computer Publications, publishers of magazines like *Computer & Video Games* and *Commodore User*, gained an injunction in the High Court to prevent distribution of the August issue of CRASH unless a four-page 'supplement' spoofing their *Sinclair User* magazine was removed on grounds of breaching *SU*'s copyright. Now EMAP has gone the whole way and issued a writ for libel citing the same four pages.

The action will be vigorously defended for obvious reasons, but also because the people who work for Newsfield, who live in Ludlow (which tends to set us apart from the London journalists), and who work for both ZZAP! and CRASH, strongly feel that there is a principle at stake. It is this; in the understandable haste to provide information faster than one's rival magazines, there is an inevitable danger that some subject matter may not be fully digested. This is especially true of games reviews.

Both CRASH and ZZAP! are sticking to their guns about reviewing games. YOU CANNOT PROPERLY REVIEW A GAME THAT IS NOT COMPLETELY FINISHED. We don't think it's fair to the software house concerned (even if they may occasionally be gratified to receive early publicity) and there is a danger of misleading the reader. The simple reason is that the critic's opinion has been formed before the game is in a properly playable state and it must by nature be hard to determine the true playability and lasting appeal at that stage; also the resulting review may well contain stated 'facts' that are made untrue by the time the game is fully completed because of essential alterations to the program. Doing a game review from an unfinished copy is like expecting Barry Norman on Film 85 to tell you whether or not it's worth spending the money to see a film when he's only just done the 'location report' and the film is far from finished.

We shall continue to PREview games with enthusiasm if we are offered the opportunity of an early look, and continue our policy of REviewing them when they are finished, attempting to be as accurate as possible, after playing them with as many people as possible involved and for as long as the monthly schedule makes possible.

Just to round things off, the court writ from EMAP was followed rapidly by another for libel issued on behalf of **Ian Hetherington** and **David Lawson**, ex-directors of Imagine Software Limited, claiming damages caused by articles also published in CRASH in the August 84, CRASH Christmas Special, and the February 85 issues. So far, ZZAP! appears to have steered clear of any such trouble! But it's mildly astonishing to see how much heat can emmanate from computer games!

GAMES REVIEWED IN THIS ISSUE

ADVERTISERS' INDEX



We've had a pretty mixed bag of letters in this month, most of which have managed to drive either Gary Penn or Julian Rignall right up the wall. Fortunately I'm a very calm soul who takes the rough with the smooth, otherwise there would be hardly any letters left uneaten to print. Feeding them is no problem — as the letters pile up on the ZZAP input table and GP/JR mindlessly fumble through endless packets of crips etc, many Rrap letters get ingested by absent-minded error (after all, a regular consumer of that sort of fast food you eat by pouring boiling water on it first, can't be expected to distinguish between the taste of a crisp and the average ZZAP! letter).

Anyway, enough of this diverting chat on cuisine, and on with the cheese and onion letters themselves. This month's prize goes to the following letter about the problems encountered when you want to buy a game . . .



Letter of the Munf

A MORAL STORY

Dear Lloyd,
I think I have a point of great interest to ZZAPsters . . .

When I was in a Boots computer department recently I asked for a demo of a game and was promptly refused. Then some bloke with a bundle of cash comes in and gets shown a myriad of games — he had a load of dough and he wasn't under eighteen. I got my friend to have a go at getting a demo and this woman said, 'Oh we can't allow kids to play games without buying.'

This is RIDICULOUS! If you don't see the game, how can you buy it without having to wait to consult ZZAP!. If you buy a game from that place, or indeed many others, and it fails to load, you get a load of technical jargon about your cassette deck and not that it might be a faulty tape.

The situation was so bad I decided to join the Midland Games Library — they had loads of ads and looked very slick indeed. I hired two games, the first was *Lords of Time*, the other was *Valhalla* (glurk)! *Valhalla* failed to load, so I sent it back, and mentioned my complaint to some of my friends, who now know better. About a week later I got a letter of complaint from Midland Games Library about the fact that *Valhalla* failed to load and that they hadn't received *Lords of Time* back. They claimed that *Valhalla* hadn't loaded owing to excessive COPYING of the tape on my part. But they don't even give you enough time to play the game, just to see what it was like, let alone copy it!!

The moral of the story is; don't buy before seeing a game, if not, wait for a review. And, secondly, don't hire mail order-style — you're bound to get ripped off by the 'cowboys'.
NH Evans, Portsmouth, Hants

There was a time when software houses mentioned on their cassette inlays that lending or hiring of their tapes was in contravention of their terms of business. I'm sure some still do. In which case any organisation lending or hiring said games is breaking the law. Games hiring libraries are anathema (pain in the ●●●●) to this industry, as far as I am concerned. As for chain stores, there should be some method for potential buyers to see games, that seems only fair, after all you don't buy clothes without trying them on to see if they fit, and records can usually be heard on the radio.

IN DEFENCE OF STAFF

Dear Julian Rignall,
I want to know what's the matter with you. No one seems to like you — the Score Lord detests you, yet I think you're fab. You have massive high scores and are the ZZAP! champion which deserves some credit.

The idea of back-numbers is a good one as I have missed the first issue and I will be taking full advantage of them.
Lee Tuft, Dudley, W Midlands

I suppose you're entitled to your opinions, but to most people at ZZAP! Towers, the Score Lord is about spot on, I mean to say, could you spend all your working hours with the UK Defender champion . . . ?

IN FURTHER DEFENCE OF STAFF

Dear ZZAP!
Just a few words about the take the 'P' out of Gary Penn campaign, at least that's what you've apparently been running ever since his photo appeared in the first issue.

The amount of letters that take the 'Michael' out of this bloke is amazing, especially since none of the writers of these letters have actually met him! I was at the Commodore Show and wandered over to the ZZAP! stand to have a chat with Messrs Penn and Rignall. Julian (or 'Jaz' as I believe he likes to be called) was a bit sullen and didn't seem to like working at the show at all, while Gary Penn was a great laugh. We must have spent a good hour exchanging tips and chatting about software (I was especially grateful for some hints on Infocom's *Hitch Hiker's Guide to the Galaxy*).

So leave the bloke alone! He's probably more human than the rest of the ZZAP! team put together!

Enough griping though. I think your mag is the greatest and working in a well known computer shop in the South East (I won't say which one) I recommend ZZAP! to all 64 owners I meet.

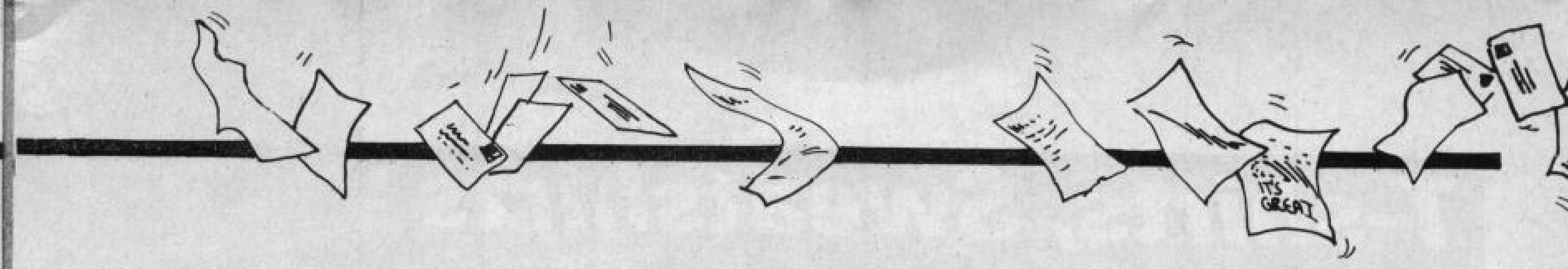
Congratulations on a well put together and balanced mag.
Stephen Robertson, Crayford, Kent

Who says we've been running a campaign? There's nothing wrong with Gary at all apart from the complex he's got over his constant failure to grow a proper Mohican haircut. The truth about that infamous photo is that it was only taken so that Oliver Frey could use it to draw a 'no no' review face from, but then-editor Chris Anderson thought it would be fun to use it in the magazine. Oddly enough, some people DO actually like JazGaz, especially when they HAVE in met them and can form a proper opinion. According to Julian, he does remember you and was feeling 'really knackered, so sorry for the lack of communication'. I reckon he'd had one too many the night before. **LM**
How do you know? **JR**
'Cosh he knowsh what we're like! Hic! **GP**

TIPS CRITIC

Dear Editor,
Are you stupid!! Why on earth did you publish those pokes for *Airwolf* in issue 3 without realising their effects?

The first three pokes break down the turbo which enables games players to load in an assembler and save the thing. Then in a matter of days the game would have probably been circulated around Britain in



its illustrious hacked form.

So why did you publish them? I think that you didn't even try them out and this irresponsible action is rapidly increasing piracy which has now reached an uncontrollable stage.

Jas, Walsall (no address supplied)

I think Gary had better elaborate.
LM

Thanks Lloyd. No, we are not stupid. The first three POKEs DO break down the turbo but it DOESN'T enable games players to save the program out UNLESS: (i) they HAVE an assembler and (ii) they have enough knowledge of machine code to enable them to save it, in which case they WOULDN'T need the POKEs to break the loader in the first place.

The POKEs WERE checked, they work perfectly and from all other responses, they were accepted in the spirit in which they were printed, ie as an AID to playing the game, NOT pirating it as you seem to think.
GP

MALE ORDER PROBLEM

Dear Lloyd,
Great mag and all that except for one large hairy problem, JEFF MINTER. He's a right . . . *(I think it's time we put a stop to all this Minter lark* **—LM***)* . . . put him in the local zoo where he may be appreciated more.

Also tell Ed Banger that Graham Gooch is a very fine bowler as well as an excellent batsman. He only needs to watch the Aussies getting thrashed in the tests to prove this.

Finally my sister wonders if Carol Kinsey could please fit her up with a tall, dark, handsome male and how long will delivery take?

Matt the Merciless, Halesowen, W Midlands

As a matter of fact we had Jeff Minter on the phone the other afternoon asking whether he could write his column again, saying that he agreed with the ZZAP! review of Mama Llama and he was sorry for saying those things about us in his magazine — at least, the voice on the phone SAID he was Jeff Minter, but somehow I've got the feeling someone was taking the Michael out of all of us . . .

As to the male order enquiry, Carol?
LM

Thank you Lloyd darling. Well Matthew, it all depends on availability. A lot of girls seem to be going for the tall, dark and handsome range recently and we are unfortunately rather short up here. Anyway, as far as delivery goes he'll have to be sent first class parcel post and knowing the Post Office as well as I do he might take some time to arrive and be a bit bent when he does. I've popped one in the post for you so let me know how you get on . . .
CK

POSTER INTEREST

Dear ZZAP!
I am sure by now you are sick and tired of getting thousands of letters at a time saying that you have an absolutely fab mag and I agree with them all (especially the tips page).

Your cover artist, Oliver Frey, has, unmistakably, an outstanding artistic talent and it would be a good idea to make large posters out of your covers, giving them to some of the best letters printed in the letters section (front covers of issues 2 and 4 are both equally brill and would be greatly admired by anyone who received any of them).

Simon Jenkins, Lisburn, N Ireland

Simon, have you any idea how much large posters cost to print up? Whilst it might be a sound idea if they were on general sale, and vague plans for this are afoot, it would be prohibitive to do so JUST to give away as prizes!
LM

SECRET WRITINGS

Dear ZZAP!
I am just writing to tell you of an observation I made in issue 4 in the the *Way of the Exploding Fist* competition. On the bottom line of the word square search it reads **ZZAP RULES OK YAH** and down the left hand side it reads **GAS IS A BIG HEAD**. Did anyone else notice this and are there any more sentences in the box?

Neil Fraser, High Wycombe, Bucks

You might find a few more if you look hard enough, as the next writer has also observed . . .
LM

A FILTHY FIST

Dear Mr Mangram,
I am writing in absolute disgust about the filthy material published in issue 4 of your magazine, disguised as a Word Square grid on page 69 (don't come the innocent with me, you know what I'm talking about). For instance, see the 4th line down, 8th letter reading left to right. Oh my giddy Aunt! But wait for it, there is worse to come! See the 9th line down, 7th letter reading backwards *(8th letter actually* **-LM***)*. Oh no! I feel one of my fits coming on just thinking about it (Gibber! Gibber!) What filth! You'll be printing &$%£!! next!

But seriously Lloyd, old buddy, I just wanted to say how much I agree with the comment on page 6, as I for one was fooled by other magazines' totally unrealistic reviews on a game. The one in question being *A View to a Kill*, a game which I suspect was converted from the ZX81. Apart from ZZAP! and a few other mags, you couldn't see the sky for 'exclusives' on this 'amazing' game, as though it was a mark of genius on the authors' parts (what piffle — Tony Crowther and Domark ought to be ashamed). Luckily though I managed to exchange the game for the excellent *Entombed* (well recommended, whatever any of the other magazines might say to the contrary).

So, I have now made an oath not to purchase a game unless it is recommended by your reviewers and I suggest everyone else does the same.

A little aside; it is beyond my amazingly massive understanding capabilities as to how any of your readers could be irritated enough by such things as speech bubbles and ratings bars to actually write in about them! Everyone's entitled to their own opinion I guess.

Colin Moffat, Fordingbridge, Hampshire

PS. A warm welcome to Paul Sumner and great sympathies for his unfortunate disfigurement (the fact that he only has 3 fingers on his right hand. See page 100, issue 4).

I've come to the conclusion that some people just love spotting disfigurements — don't you know anything about drawing in perspective??! Also, I feel I should point out that word squares are randomly made up (apart from the necessary words) and any other resmeblance to a word living or dead, is entirely coincidental. Filth is in the mind of the beholder, so there.
LM

MOANERS CORNER

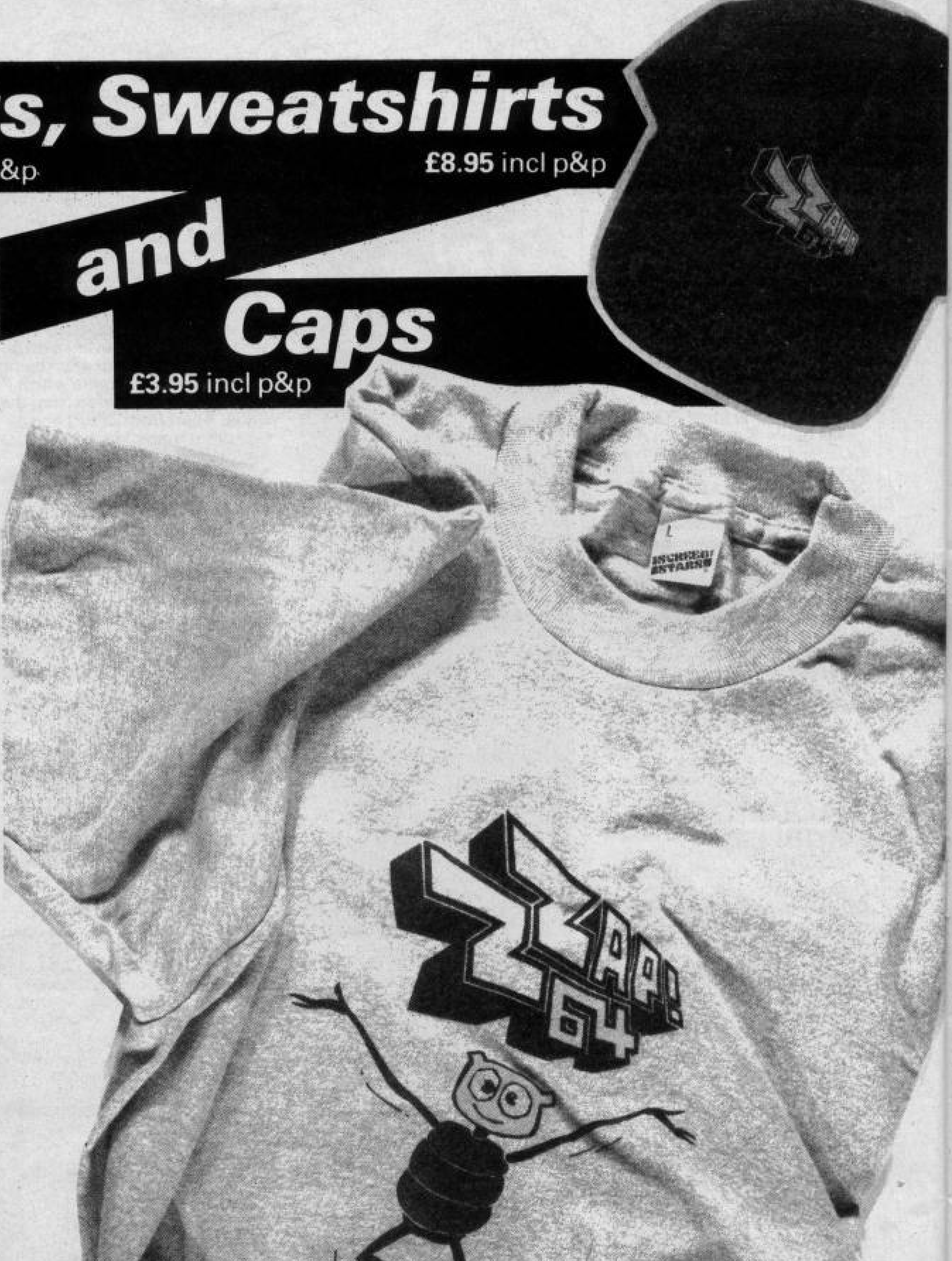
Dear ZZAP!
In my opinion I think that you have adopted a highly unfair policy against the true 64 gamer. You actually PAY excuses for gamers to play games all week, every week, whereas most of us outside certain offices in Ludlow have to go to work to gain the finances to purchase the games we wish to play. This policy also

T-shirts, Sweatshirts and Caps

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It just isn't possible to be correctly dressed unless you're Zzapped up properly. How can you haute couture or strut your stuff without wearing ZZAP!'s height of fashion clothing lines? No, there's simply no way out of being IN, and if you're in, then you'll never want to be out of your ZZAP! shirts and cap. Anyway, you get the idea, so onto the real business in hand . . .

Slinky **T-shirts** in high quality 100% American cotton with double stitching on neck and shoulder seams for lasting wear (sequins are an optional extra you'll just have to stitch on yourself). Adorned with the ZZAP! logo and your favourite hero, Rockford (well, if you hate him, you can always hang the shirt up and throw darts at it), the T-shirts come in three sizes, in pale grey. How can you resist . . . ?

For extra protection against the British weather and various laser blasts, how about a ZZAP! **Sweatshirt**. These are long-sleeved, heavy quality and fleecy lined with double stitching on neck and shoulder seams. Colourfast, machine washable pale grey and hugely improved by the ZZAP! logo and (guess who?) the sweatshirts also come in three sizes.

Having got that alien-terrorising torso safely covered up, have you considered the danger from cosmic rays constantly pressing down on your head? You have? Then it's time to do something about it by getting a **ZZAP! Cap**. It probably won't do much for the cosmic rays, but it will tell everyone you're a conceited snappy dresser and make them think you get great scores on Dropzone. These cotton wonders have a stiffening of foam, a reinforced peak and a snap fastener at the back to adjust for big heads. One size fits all (except for 2 million plus scorers on Dropzone) and they come in dark blue with a white ZZAP! logo.

Haut Couture at the flick of your pen wrist!

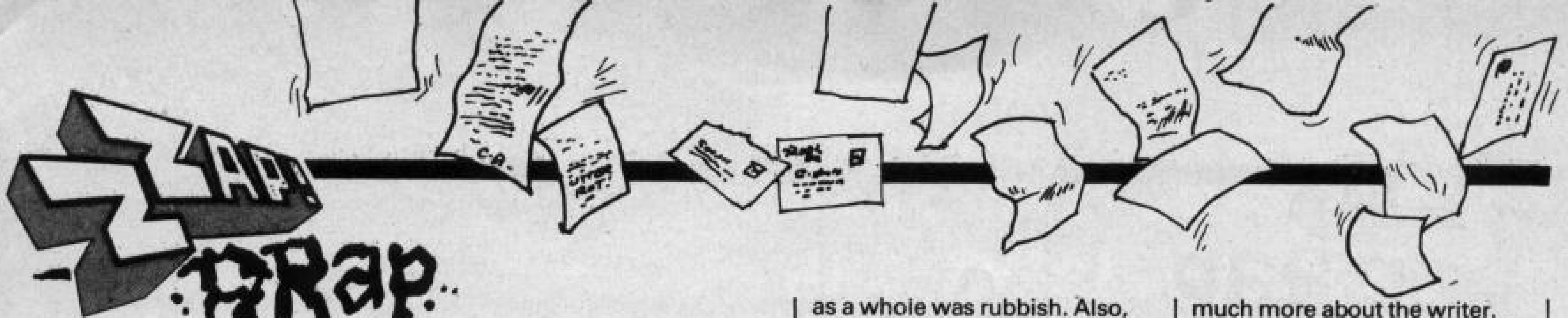
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gives three certain people (a certain Rignall more than most) a distinct advantage when it comes to setting up high scores. This really does get my goat.
M O'Reilly, Rishton, Lancs



And I can't say I blame you, O'. As you can imagine, the Rignall spends all the working day preening himself before a mirror strategically placed above the monitor so that he can determine the best facial expression to adopt when getting a fabulous high score . . .

Excuse me Lloyd . . . Do you think that we really sit here all day playing computer games only? Who do you think sits here and writes the flipping mag? OK, so we do get plenty of games to play and that might be a slight advantage, but we play them just enough to do a review on them. Once the review is done then (unless we take them home after work) we can't play that game again. Can you honestly imagine Roger letting me play Dropzone **all** afternoon when there are twelve reviews to be completed and the letters to type by a certain deadline date? The reason why we're an oddity in printing the staff's highscores is because we like playing games and do so after work (how do you think we do things like solve Entombed *before anyone else or verify scores properly?), and we think that readers like to have a target score to aim at and a challenge.*

It may seem that we have quite a simple job, but nobody ever thinks about who types in letters and reviews, chases software houses for new games, makes sure what we right is correct (oops!) and organise things like comps (and sort the winners), highscore tables and tips (they're both jobs in themselves).
JR *and* **GP** *(slightly miffed).*

FADE VIOLINS . . .
LM

MOAN, GRIPE, ETC

Dear **RK** and **LM**,
For a long time now there has been a particularly nasty form of journalism resident in weekly music papers, which specialises in turning personal grievances and opinions about someone, into a very public and well orchestrated backlash.

The purpose of this letter is to ask the editor why he has allowed it to manifest itself in this otherwise highly enjoyable, humourous and functional magazine.

As readers will know, the current target for personal attacks is Jeff Minter. Now I suppose I'd better say that I'm not what you would call a Minter fanatic, having only three Llamasoft games and that this letter isn't intended as a defence of **JM** in particular. My reaction would be the same if the person involved had been Tony Crowther, Chris Anderson or anyone else.

Right, onto cases.

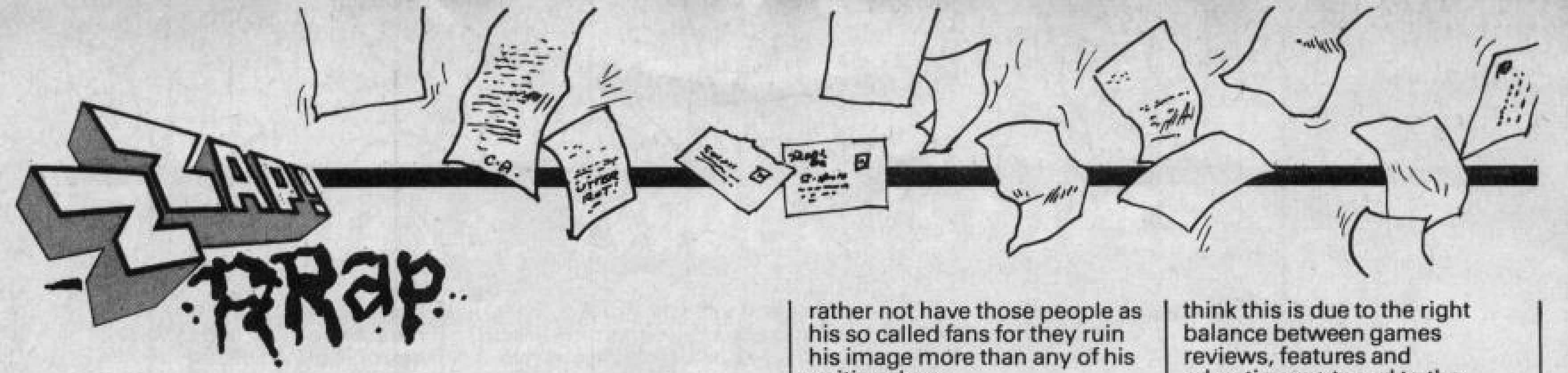
Having read Chris Anderson's piece on the creation of ZZAP! in issue one and **JM's** column regarding the same in issue two, I don't see how **JM's** comment 'strange how these two old enemies should come together in the end . . . ' can be regarded as 'TOTALLY wrong' as you so subtly put it. No reader of PCG and CRASH could have called them friendly towards each other and undeniably they came together in so much as two senior staff from PCG were brought in by CRASH publishers to help start ZZAP! Now explain to me again how **JM** came to merit the label 'TOTALLY wrong', because you must be using some strange new definition of the phrase I've not come across before.

In his newsletter **JM** said that ZZAP! was 'OK, not brilliant' and 'not too bad'. Nowhere did he say or imply that the magazine as a whole was rubbish. Also, the *Defender* syndrome article in **JM's** column for issue two was a very valid piece of criticism on the way complex games are reviewed by people who don't have the time to offer an accurate appraisal. Obviously the article embraces the rather poor review of *Mama Llama* in issue one, but in no way can it be construed to be a direct attack on ZZAP! or its staff. The problem is industry wide, so how can **LM**'s comment 'surely the honest course (for **JM**) is to say openly to the editor, "I think this is rubbish. I won't write for it",' be justified. Maybe **LM** has access to other sources regarding **JM's** opinion of ZZAP! If so, as they are unavailable to ZZAP! readers, they should either be quoted or left out of any discussion.

Finally, the worst case of journalistic malpractice was perpetrated by whoever wrote the newsflash article on the Commodore Show in issue 4. Personal opinions of such a distasteful and derogatory nature are quite unwarranted and unwanted, especially as everything is so one sided and no explanation or justification for the opinions is offered. The unfair furtherment of a private vendetta in such a way says much more about the writer. Phrases such as 'complete with moronic bunch of Jeff worshippers' speak for themselves on the matter of the reviewer's integrity and one must suppose, on that of the editor.

Having had my say, I'll put it in its proper perspective by saying once again that my complaint refers only to one small part of an otherwise excellent publication, which is at present the best read for Commodore games players.
Mark Woolrich, Wheatley, Doncaster

Perhaps I didn't make clear what Jeff got wrong by implication, something you are now repeating. Two senior members of PCG were NOT brought in to get ZZAP! started, neither did the two sides come together. ZZAP! was starting ANYWAY, whoever did the editing, and it just so happened that Chris was interested in that function. It isn't so strange that rival magazines should appear as 'unfriendly', nor that the personnel who work for them should hold each other in some regard and end up working together under different circumstances. So Jeff's comments in issue 2 were not



strictly accurate and appeared to be scoring some points that didn't really exist. As to his comments in the newsletter, we just have to agree to differ — it seems to me your interpretation of those comments is a touch incomplete.
LM

GORGEOUS GIRL GAMESTER . . .

Dear Lloyd,
I am writing to you in despair. I am an avid games player but I'm female (sniggers from the chauvinists). I also love playing in the arcades. The trouble is whenever I go into one the guys are crowded round the best machines, flexing their joysticks, shouting off their high scores and generally hogging the games. If I dare to 'insert coin' I'm instantly surrounded by 'em, all waiting for a rapid loss of lives (I like challenging 'em to a game of *Kung Fu* so I can send 'em sprawling with a low kick in the . . .)

Anyway, this is a message to all you guys: For goodness sake shove over and give us a chance!

Right, now I've got that out of my system, how about having some 'gals' in the Challenge next month. I'd love to deal Rignall a crippling blow in the *Way of the Exploding Fist!*
Martial Arts expert Michelle Peters, Seven Oaks, Kent

You would probably do quite well too, especially as I've a sneaking suspicion that Jaz isn't all that hot with exploding fists. He had some smart chauvinist reply ready like, 'I'd love you to challenge me, cos I could show you some holds you've never heard of . . . ' and such rubbish, but I've censored them.
LM

A DESPERATE SITUATION

Dear Lloyd,
I'll come straight to the point. WHY DON'T I WIN ANY OF YOUR COMPETITIONS? I try. I get the answer right but how come I never win any of the comps? Have you something against me, or do you know that I used to own a computer which will remain anonymous? I'll do anything to win, I'll even say Rockford is great, well it's worth a try. Look forward to hopefully winning, or I might just say Julian Rignall is a fake. HA! Talk about blackmail.
Robert Jupp, Burgess Hill, W Sussex

I've no idea what your other computer used to be, but thankfully I have a reasonable memory for names, and I'm sure yours and your address is familiar . . . mmm? Everybody stands the same chance of winning, Bobsy. Your time will come old son.
LM
You've already called me a fake . . . I'll be waiting by the letter box to intercept and destroy all future letters and entries from you ol' bean.
JR

WOTTA DEELA

Dear ZZAP!
After reading issue 4 and Gary Frost's letter about his favourite computer shop, and its discounts, my dealer, Microware, has better discount. They take 5% off every game that comes in, but also if you join, which is free, you get an extra 10% off, total 15%.

They have a stall in Leicester market offering brill bargains like *Impossible Mission* at £5.00 and *Herbert's Dummy Run* at £6.95.

By the way, I sent a letter to ZZAP! Tips about edging into the border on *Spy Hunter* and it was printed with no name. I had a job telling people it was my letter. Why didn't you print my name?
Guy Harris, Leicester

Gary had over a hundred letters telling him about the border trick on Spy Hunter. *If he'd printed one name then he'd have to have printed the lot — and there'd have been a load of complaints about the waste of space!*
LM

LEVEL HEADED MINTER FAN

Dear ZZAP! Rrap,
As a Minter fan I read his column with great interest. I read every word and enjoyed it because he spoke his mind, I didn't always agree with what he said (his criticisms of ZZAP!) but I would much rather have a columnist who speaks his mind rather than one who wastes his time writing lies about his true feelings.

In issue 5, Julian Rignall refers to all Minter fans as 'too frightened to put their real names down'. However, as with all things there are some people who use the fact that they like Minter to use him as an excuse to write really stupid, childish letters (as Filthy Fred did, issue 5). I am sure that Minter would rather not have those people as his so called fans for they ruin his image more than any of his writing does.

Anyway, enough of this. You can never print too much of Rockford and keep up the good reviews and comments (especially the pictures).

I must admit that the letter from The Edge really bugged me. I mean to say, a good game on the Spectrum doesn't necessarily make a good game on the 64. Take *JSW* for example, it doesn't take a biased opinion to realise that the CBM has better graphics and sound and that a translation should make use of these facilities (take *Finders Keepers* for example).
Keith Mc?????????????????, Aberdeenshire, Scotland
PS Note the **real** name.

It's nice to hear from a perfectly sane person for once, especially when Minter is concerned. We understand your point and totally agree with what you say. The only trouble is that you do get this undesirable element writing in and getting us pretty cheesed off, what other action can we take but reply?
LM
. . . and talking of The Edge . . .

CLOSE TO THE EDGE?

Dear Ed,
Thanks for printing our letter in the latest issue. We'd like to point out a couple of things which follow on from our letter and reply to your comments.

First *Brian Bloodaxe* on the C64 did not come out 6 months after the Speccy *BB! BB* on the Spectrum went on general release early in February and we launched C64 *BB* on April 23rd. Not quite 6 months . . . more like 11 weeks! You were unusually slow in reviewing the C64 version perhaps?

Second, the price of *BB* on both Spectrum and C64 has just been lowered to £4.95 until further notice.
Cheers, The Edge

Slow in reviewing the C64 version? Could be due to the fact that you were unusually slow in sending us a review copy perhaps?
LM

OLDIE BUT GOODIE

Dear ZZAP!
At 37 I make no apologies for having bought my Commodore 64 to play top quality games or buying ZZAP! 64 as I find the superb objective and balanced reviews are an invaluable guide to the best games software available.

ZZAP! is also a good read and I think this is due to the right balance between games reviews, features and advertisements and to the excellent artwork, layout, creative energy, zany humour and amusing editorial credits all contributing to the original 'house style'.

Thank you for the valuable 'Better Letter from America' games review by Julian Rignall in issue 4. Great pity about *Blue Max 2001*, I was hoping for something a little better.

Re the ZZAPTIONAIRE I sent in. I think it would be a good idea to review Atari games if they are to be converted to the 64 and as long as they do not dominate the ZZAP! review pages.

I would also welcome a joystick review as I would profiles on Bruce Carver of *Raid Over Moscow* and *Beach Head* fame.

One last point with regard to other 'serious' computer magazines using sneaky methods to try to monopolise advertising revenue. My advice is to stick with ZZAP! 64 because it's the only magazine I am going to buy that will influence my purchase of games software for the 64 and 128 and new Commodore hardware in future.
Philip King, Harrow, Middx

MEDIATOR TIME

Dear Lloyd,
I had to write to you as soon as I realised who you were, the writer of the silly comments on the bottom of CRASH letters and author of the ace Merely Mangram column. Well to the point, as you have already guessed I own a Spectrum and also a Commodore. I think all this 'mine's better than yours' campaign is a load of ****. As everyone knows both machines have their little faults such as blurs on the Speccy and what about the expanded sprites which seem to play an important part in a lot of Commodore games?

I say that both machines are ACE and people who say things like 'doorstops' about the Spectrum can start reading CRASH a bit more often and appreciate the good points of both machines. Why not knock the Amstrad? Have you noticed that the majority of games are conversions of Speccy and 64 ones. I have heard also from a friend about an Atari games challenge involving Julian Rignall and also, while reading back issues of C&VG I saw **JR** behind a Gyruss arcade machine wearing a C&VG t-shirt. Anyone else interested then take a look at the Sept 83 issue to see him in his pre ZZAP!-days.
D Guy, Birmingham

Jaz says . . . That was me when I won the 1983 Arcade


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AND THERE ARE
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★ Extremely responsive and positive.
★ Built to last.
EUROMAX ARCADE
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★ Positive micro switched action.
★ Fully self-centering.
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★ Top U.K. micro switched joystick.
★ Very responsive.
★ Highly rated by 'Crash'.
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Championships. I do have quite a good track record y'know! Those were the days before CRASH even was thought of and Newsfield was an obscure little mail order firm.

Ah! the good old days . . . but a little less of the 'obscure'! As a matter of fact, I discovered a secret hidden cache of photos of both Gary and Julian from pre-ZZAP! days. How about this then . . .
LM

A NEW VIDEO HISCORE?

Dear Lloyd,
I am writing to you in aid of some help. I know Julian Rignall has seen the Rocky Horror Picture Show so he'll know why I'm asking for Richard O'Brien's address. I would very much like to get in touch with him and after reading he had signed copies of T.R.H.P.S sound track I know you must have his address. Also tell **JR** I've seen the film 36 times but we've just got rid of the video.
P Hartley, Ravensthorpe, Dewsbury

We haven't in fact got his address. The competition was done in conjunction with CRL so we never needed to contact the man himself. If you do want further info then you'd best get in contact with CRL themselves.
LM

NEW COMMEND-ATIONS

Dear Mangy,
Wow!!! ZZAP! was good, now it's brilliant with excellent redesigning and layout of pictures and reviewers comments, though the speech bubbles cropped up occasionally. What is best, however, is the new ratings system — glad you've got rid of the barcharts and now use the space economically. However: question:—
I think I read a review of *Pinball Construction Set* in a certain magazine. Boy! that mag is certainly packed out with adverts and nothing else. However what I want to know is, is there one out for the 64 and is it any good?
Stephen Graham, Carlisle, Cumbria

Yes, the game you mention will be released by Ariolasoft and there's a review of it in this issue (unless someone's lied to me).
LM

KANGAROO MAIL

G'day Cobber!
I am officially your first Australian reader. I used to read PCG but now it has passed away so I'm going to try this mag out instead. I know that in the first issue, MAY, you promised not to make references to the late mag but I've just received my first issue now. Believe it or not it's mid July. Enough of that. Late or not your mag is still the best out. Thanks for boosting the reviews and getting rid of those awful listings. Thanks again for the bonza mag, all of us here at the jumbuck ranch appreciate a good read around the coolibah, sipping our billies and chewing our tuckor
Steven Meadows, Dubbo, NSW, Australia

You're not honestly trying to tell me that Australians really talk like this, are you? You do? Then Dame Edna was right all along . . .
LM

LOVE THE NEW LOOK . . .

Dear ZZAP!
I hate your mag and its layout, the ratings are designed for three year olds, that pathetic ZZAP! Rrap is supposed to be done by **JR** and **GP**, I only noticed crummy immature comments by Lloyd Mangram with the occasional interruptions by **JR**. At least that little bug that looks like a cross between a bee, a panda and a stalk has been left in, but if the staff editor, who's an epileptic retard, has anything to do with it he'll probably be getting rid of that as well.

Your new chart is crummy and the layout of this is so moronic it's pathetic, you shortened it because it took up so much space, well look how much you wasted. What's this ZZAP! rating, it's total junk and the gaudy colour scheme - AAARGH!

The games ratings are crummy and for schmucks (like you lot) you could make the ratings stand out more so berks who enjoy this magazine can see them without spending half an hour looking for it. If your new editor had the slightest hint of common sense he would have included the originality and added a difficulty rating.

I'm glad that you got rid of Minter and banished him to eternal hell wandering the Salvanake Forest. At least you've done something right in your miserable existence.

I think your scrap of paper's a total goof, it's still the best though (for reviews), however I'm sure your editor will do something about this in his own juvenile way.
K Reynolds, Portishead

I just wish we had more readers like you Mr Reynolds, people with honest, straight from the shoulder opinions and with the courage to express them forthrightly, clear-sighted men with a view of what is right and what is wrong, and the depth of vocabulary to state them elegantly, noble-spirited readers capable of setting an example most editors could only hope to feebly emulate . . . in fact, you have made us feel so utterly unworthy of your high-minded principles that we strongly feel you should turn the brilliance of your fond gaze towards an organ more deserving of your attentions — like Commodore User . . .
LM

ZZAP A RIP OFF?

Dear Lloyd,
Well, after five issues ZZAP! has settled down to its own distinctive style which is similar to, but not the same as CRASH.

However, I do have one very serious complaint. I get both CRASH and ZZAP! (having a Spectrum, and soon to be buying a Commodore 64), and I'm therefore most annoyed at the number of maps appearing in ZZAP! that I have already got from earlier issues.

ZZAP! No 5 was the last straw — reprinting 'The Terminal Man', that appeared in issue No 1 of CRASH

Okay, I can understand a certain amount or repetition (for example, the *Brian Bloodaxe* review commented upon by The Edge in your letter column last month. But enough is enough! I'm paying 95p for CRASH and another 95p for ZZAP! and I do not think I'm getting my money's worth buying both.
Brian Longstaff, Sheffield

I take it that when you refer to maps you have from earlier issues, you mean ones that have appeared previously in CRASH. Are you seriously suggesting that when games are identical on both machines, that the majority of readers in either magazine should be deprived of seeing maps for the sake of keeping a small percentage of people who read both mags happy? Have you thought of those who never really see CRASH? The same goes for the Terminal Man comic strip.
LM

SOME POINTS

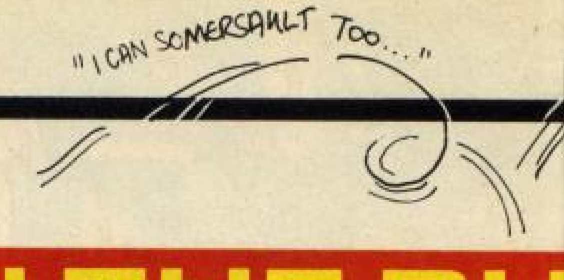
Dear LM,
I wrote to Chrissy 3 times without a reply (toad)! so you are my last hope. As I am to writing letters as a brick is to water, so I'll put everything down in point form.
1. How does Rockford escape from Cave G (*BD 1*)? There are 15 diamonds to collect but I can only find 6 even though I have searched hi and lo.
2. When will ZZAP! give advanced warning of the date it next hits town (an estimate will do).
3. Readers and Minter stop moaning about software in chain stores. If you don't like it GO ELSEWHERE you zombies.
4. Keep up the crude interruptions JR, I love them (and some advice — if you want more friends try changing your shirt, you must stink because in every picture of you, you have the same shirt on. Phew)!
5.Can you please forward my high score to the Score Lord as I don't know how to enter it:
Way of the Exploding Fist, 113,200 in half an hour using crouch sweep kick or crouch punch and if he jumps over you, an IMMEDIATE kick to the back of his head.
Over to you LM . . .
Tim Williams, Newport Gwent

Thank you Tim. First off, how well do you read ZZAP!? On the contents page it always says when the next ZZAP! 'hits town', down at the bottom of the page . . . and entering high scores is detailed in the ZZAP Challenge on the special form. JR is so speechless with rage at your allegations that he is whiffy that I'm afraid I shall have to answer for him. What you don't realise is that between pictures there's a month and he spends all day at the launderette, besides which he owns 2,000 identical shirts and has never worn the same one twice, and — okay, enough excuses, I own up, it's all true, we have to run a mile when he comes in. As for Boulder Dash, *the obvious answer is to find the other nine diamonds, dummy. Take a look at the Playing Tips — kindly uncle Gary may tell you what's what.*
LM

So much for ZZAP RRAP this month. Not a bad bunch, and sorry if I haven't got round to your letters, there are just so many it's impossible to print the lot (and other cliche excuses, blah, blah, blah). ZZAP is now on Micronet AND Compunet, but there isn't a 'round the clock' manning service, so don't expect instant replies because everyone's too busy (and other cliche excuses . . .). However, you can send in some Rrap stuff that way if you would rather. For Compunet, just type in ZZAP! 64. Steam post letters to ZZAP RRAP, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB



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Zoidstar is gripped by war.
Blue Zoid fights Red Zoid in a merciless battle for supremacy.
Mighty Zoidzilla, Blue Zoid combat leader, lies dormant in the hold of your craft, ready for you to climb into its command capsule to merge minds with the powerful machine and take control of this bitter confrontation. Somewhere in the desolate landscape, the Red Zoids lie in wait!
Landing preparations are complete. The descent begins. The task which follows will take you to the very limits of your capabilities and imagination.
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TOMY



SIZZLER

MONTY ON THE RUN

Gremlin Graphics/Micro Projects, £7.95 cass, joystick or keys (definable)







Remember Monty Mole? The hero who went out collecting coal and got sent to prison because of it. We-e-e-ll, he's back again, a fugitive this time and running from the boys in blue in this game converted from Peter Harrap's Spectrum version.

Cutting short his time in clink, Monty, with the aid of Sam Stoat, escaped and now it's up to you to help him find a boat so he can sail away (probably to meet his good ol' pal Ronnie Biggs). When legging it from the prison Monty, in his haste, must've taken a wrong turning. It's too late to do anything about it now, and with the law on his tail (do moles have tails?) he has to enter a rather odd looking building. This is where you take over and the adventure really begins.

The actual screens (there are around 48) are standard *Monty Mole* platform specials with piles of 'orrible thingies a-zooming around the place. As you will instantly see, Monty took a fitness course in prison and he now somersaults in true *Impossible Mission* style instead of jumping.

When you start the game you are given the chance to select a **freedom kit** of five objects from a pool of twenty. The objects chosen HAVE to be correct otherwise you won't be able to complete certain screens and therefore the game.

Once the freedom kit has been selected it's on with the game. The screens are explored in *Jet Set Willy* style and objects have to be picked up. If you don't pick them up then the game can't be solved — unfortunately some objects are useless to you and some are positively harmful, but you won't know that until it's too late, but afterwards you won't forget, will you?

There are plenty of hazards like crushers (carried over from *Wanted: Monty Mole*) which pound up and down and other sneaky traps that you can discover for yourself (he he he). What would a platform game be



Wanted: Monty Mole *showed that platform games had a lot of life still left in them, and this new one continues in the same vein and is not in vain. It's a conversion from the Spectrum, but Micro Projects know how to make such things work in a way that uses the Commodore's graphic advantages to the full. The result is a pleasing looking game. I think the others have said enough about the excellent music . . .*

What I like most of all about Monty is the humourously mean tricks played on the player constantly. They keep you on your toes, and often when you die in a welter of frustration, you can't help laughing at the way it happened. Teleports that take you nowhere make you wary of using them, and even when you have worked out the 'safe' coloured beams per portal, you can get it wrong — and I have always hated lifts . . .

Monty on the Run *isn't a vast game in the sense of numbers of locations, but you have to use some rooms several times, and what the programmers have packed into each one, would make several games for some software houses. I loved it.*



…N

without humourous denizens you may ask? Don't worry, there's loads floating about the place and they certainly make the going tough. All sorts off oddities like floating mugs, wasps, Things on some Springs, hands, blobbies, amoeboids, jellyites and other characters that are really weird. Mind you, nothing seems weird in a game with an athletic, somersaulting mole!

The screens are all named and you start off in *The House* and soon progress to places like the *Sewerage Works* and the *Ultimate Experience*. As you go further into the game there are teletransporters and lifts, *Troopa Truck*-like screens and — and . . . 'nuff said.

Solving the game takes some time as there are plenty of puzzles and traps to keep you amused for hours and with sussing out the freedom kit *Monty on the Run* certainly will be a tough one to crack.

TURN THE MUSIC UP

One of the most striking features of *Monty on the Run* is its funky bop, I mean listen and dig that groove baby. Having had quite an earful (monitors at full volume) ZZAP! thought it was high time Commodore synth musicians received some acclaim, so Jaz 'my Walkman is so-o-o loud' Rignall gave **Rob Hubbard**, composer of the *Monty* music a bell . . .

Rob Hubbard is thirty years old and has been in the music biz since he left school. After hearing the music from Activision's *Master of the Lamps* and *Rock 'n' Bolt* he felt inspired enough to start experimenting with the 64's SID chip and consequently connected his black and white monitor to his hi-fi and started to program his own music utility. When asked whether he used any professional utility he said that he felt that most of the utilities available are very limited with the sounds you can create. His own utility has been perfected over the last four months and he constantly makes changes to it so he can customize sounds and incorporate them into his music.

Some of his early work includes the music to Mastertronic's *Action Biker*, *Confusion* and *Thing on a Spring*. *Monty* he considers as one of his best pieces to date but thinks the new piece of music he's composing for Adventure International is going to be a lot better, complete with blue grass banjoes, fiddles and a drunken violin.

Most of his music is sketched out on an old Casio MT30 synth but also has a Casio DX7 which he says is a lot better. Once the tune has been worked out it's over to the 64 to start experimenting. During some tinkering he's even accidently stumbled upon some of the voices used in *Monty*, although something like the drum sounds (trying to emulate a Simmomds drum sound) took two weeks to perfect.

He feels that he's getting near to the limits of the 64 sound chip and also finds the three channels rather limiting . . . never mind, perhaps the new Commodore Amiga with it's eight channel stereo sound will keep him happily making computer music for a few more years to come!





Groaning loudly when I was forced to sit down and play what seemed to be yet another boring ol' platform game I found myself surprised at becoming quite hooked. Perhaps it's because the game is so nutty. What with Monty somersaulting around the place and getting splatted every 2.3 seconds there are all these strange creatures hoofing around the screen at hellish speeds, one of my faves being the one with the Barry Manilow bouncing snitch. The game itself is a really, really tough one and it took me eons to get on to some of the meaty screens. It took me slightly less than that to die on them too!

During the action an ace tune pounds away, complete with Eric Clapton guitar solos and violin bits. Truly wonderful. The bit of muzak on the high score table is another masterful composition. The game is very difficult and if you don't like dying on the same bit of screen time after time then you may find it won't appeal to you. Otherwise it's certainly one of the better platform games for the 64.



The first thing that really impressed me about this game was the incredible piece of music that bursts forth once the program has loaded. Full of 'clapping', violins, some nifty little twiddly bits and even a brilliant guitar solo, it's certainly the best I've heard on the 64 yet (I keep saying that and someone else always seems to come up with something better). It's almost worth buying for the music alone! Rob Hubbard is a SID chip wizard extraordinaire and has nearly squeezed every last drop out of it.

Music aside, the game itself is a very good and **very** *tough platform derivative with some excellent new touches to it. The graphics are also of a high standard with some great use of colour, definition and animation all round, although for me they don't quite have the impact of Micro Projects previous masterpiece,* Thing on a Spring. *All told* Monty on the Run is one of this year's better platform games and should prove as popular as it's predecessor.

Presentation 86%
Great scrolling highscore table and definable keys.

Graphics 86%
Colourful backgrounds and cool animation.

Sound 99%
Aurally am-m-m-mazing, technically perfect.

Hookability 85%
It's a bit tough, but the hook is high.

Lastability 89%
Finishing it will take a fair bit of doing.

Value for Money 88%
A real canary.

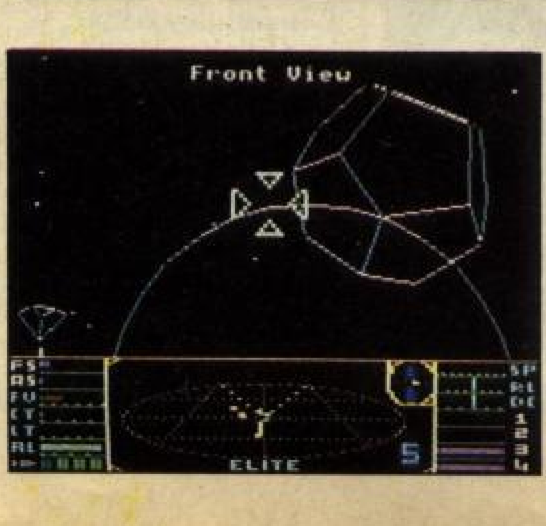
Overall 90%
Moling about has never been such fun.

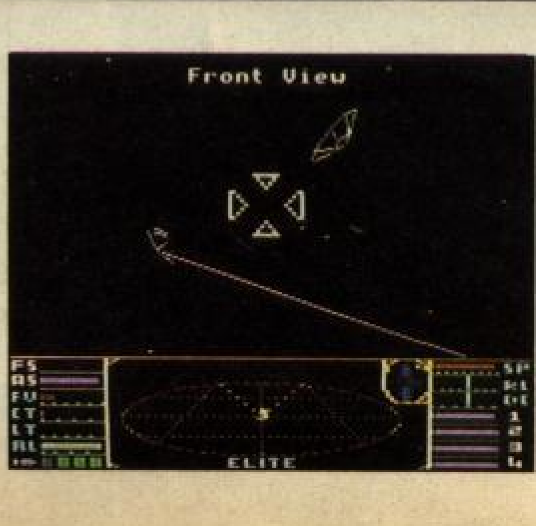




· COMMODORE 64 ·









Elite – the ultimate, award-winning space challenge.

Once the privilege of BBC and Electron owners, Elite now takes a giant leap forward – onto the COMMODORE 64. (There'll be versions for the 48K Spectrum and Amstrad soon).

OUT IN DEEP SPACE, THESE REVIEWERS FACED THEIR TOUGHEST TEST.

Already tested by the intrepid explorers of the Commodore press, here – breathlessly – are just a few words from their advance battle reports.

"The Final Frontier?"

(Mega Game, Your 64, June 1985).

"**My favourite**... as absorbing and challenging as the original."

(Commodore Horizons, June 1985).

"To explain every element of Elite would take a book... **you'll run out of energy** long before Elite runs out of things to show you."

(Commodore Computing International, June 1985).

"A brilliant game of blasting and trading... truly a mega-game... **the game of a lifetime.**"

(Gold Medal Award, Zzap! 64, May 1985).

FIREBIRD

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GOLD EDITION

RACING DESTRUCTION SET

Electronic Arts/Ariolasoft, £9.95 cass, £14.95 disk, joystick only

Just when it looked as if the computer racing game was running out of steam (or should that be fuel?), Ariolasoft have seen fit to release a new innovation in the form of Electronic Arts' *Racing Destruction Set*. And no mere racing game is this either, oh no, *RDS* offers far more.

For a start, not only can you race around any of the multitude of different courses provided, in the vehicle of your choice but you can actually design and build your **own** tracks and alter the specifications of the vehicles you race with!

As with all games of this genre the object is to get round a determined number of laps of a course in as quick a time as possible and beat the opposition in the process. The opposition can be provided either by a computer opponent or a human one. If you do decide to race against the computer then there are three skill levels at which to try your luck. Should you find the computer too easy to beat then you can increase your own level of difficulty.

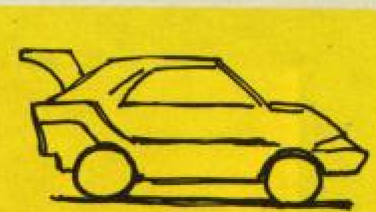
The race can take place over any number of laps between one and nine with one of four different landscapes in the background — racing (lots of flags and things), motox (tyres, flags etc), abstract (lots of op-art type lines) and lunar (moon craters and the like). You can also change the gravity you wish to race under from one of the 9 main planets (Mercury, Venus, Earth, etc) or some of their moons (Io, Callisto, Titan and others). Once you've settled on a course and car it's time to actually race . . .

There are two sets of rules that you can play under — racing or destruction. The latter differs from the former in that you don't only race around a track, you can play dirty, with oil, mines and crushers at your disposal. Either oil **or** mines can be added to your vehicle along with armour for protection and crushers.

MANIC MOTORS

If you are going to race around the twisting length of a torturous track then you will obviously need transport in some shape or form. There are ten vehicles for you to choose from and you can modify them to suit your requirements (whatever they may be)! The variable factors are all dependent upon engine size and extras carried although the figures given are for the basic vehicle.

CAN-AM
Horse Power: 1500-5000 cc
Weight: 1600-2150
Top Speed: 130-200
Acceleration: 6-8
Shock Strength: 43
A fast, lightweight car with good all round features.



JEEP
Horse Power: 2500-6600 cc
Weight: 2700-3425
Top Speed: 90-150
Acceleration: 5-6
Shock Strength: 111
A slow, but powerful, vehicle with good traction.

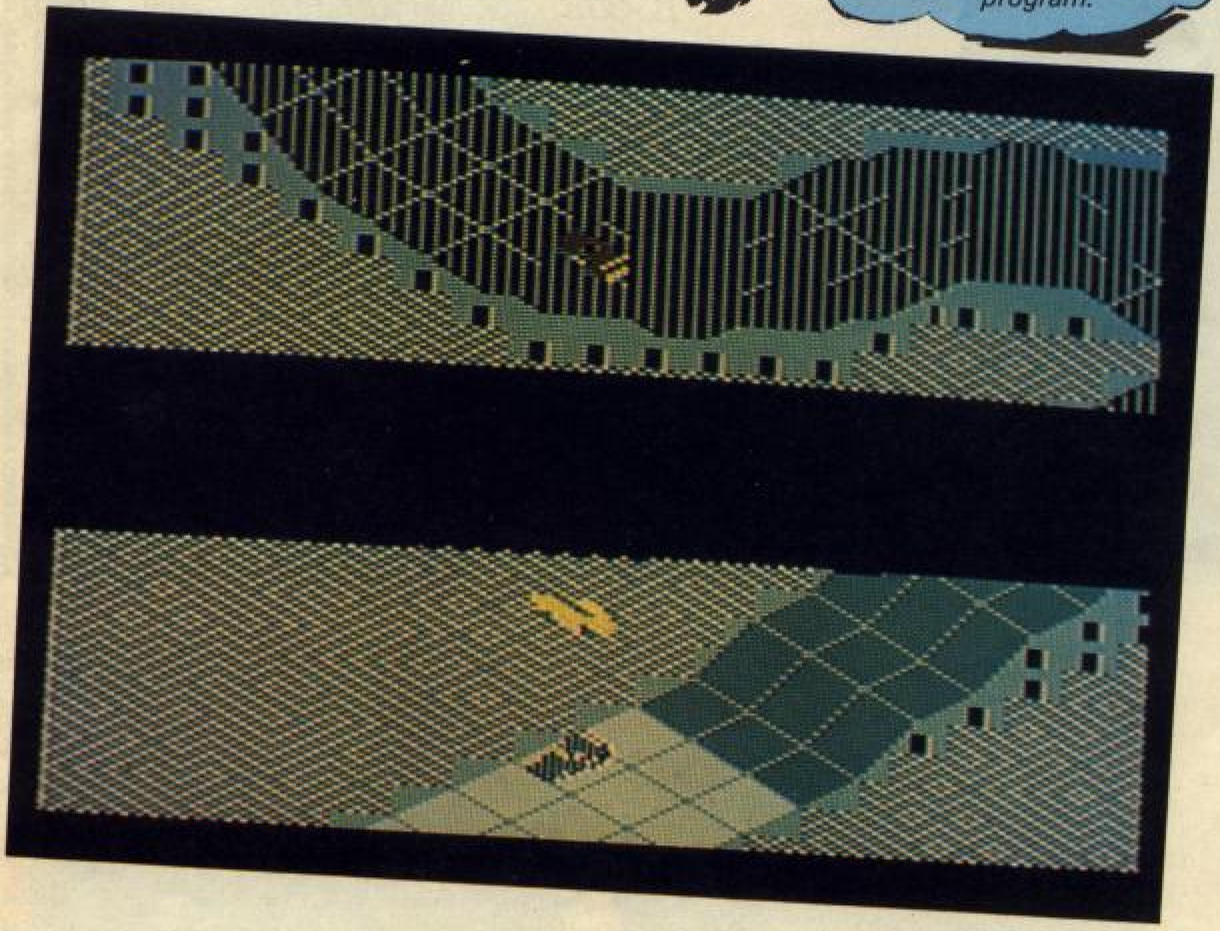




When Pitstop II **was released we really thought that it'd be the be-all and end-all of race games. Ariolasoft have now come up with an excellent new approach to the race game which will get the racing fanatic's blood pressure rising.** RDS *is similar to* Pitstop II *in the respect that it is a split screen, two player, head-to-head option but from there on any similarity ends. The view is a totally new one — a sort of panoramic 3D view of the cars which fits in excellently with the program.*

The cars themselves are very small and the tracks you can create aren't huge but the variety of obstacles you can introduce on them can be quite fantastic with huge jumps, chicanes and slopes. Making tracks is simple and playing them makes the time spent constructing well worth it. This is a superlative race game and with the two player head-to-head and track design it makes it a program you just can't afford to pass.



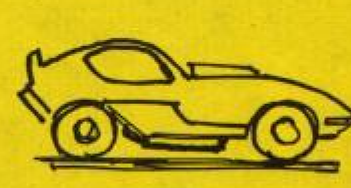


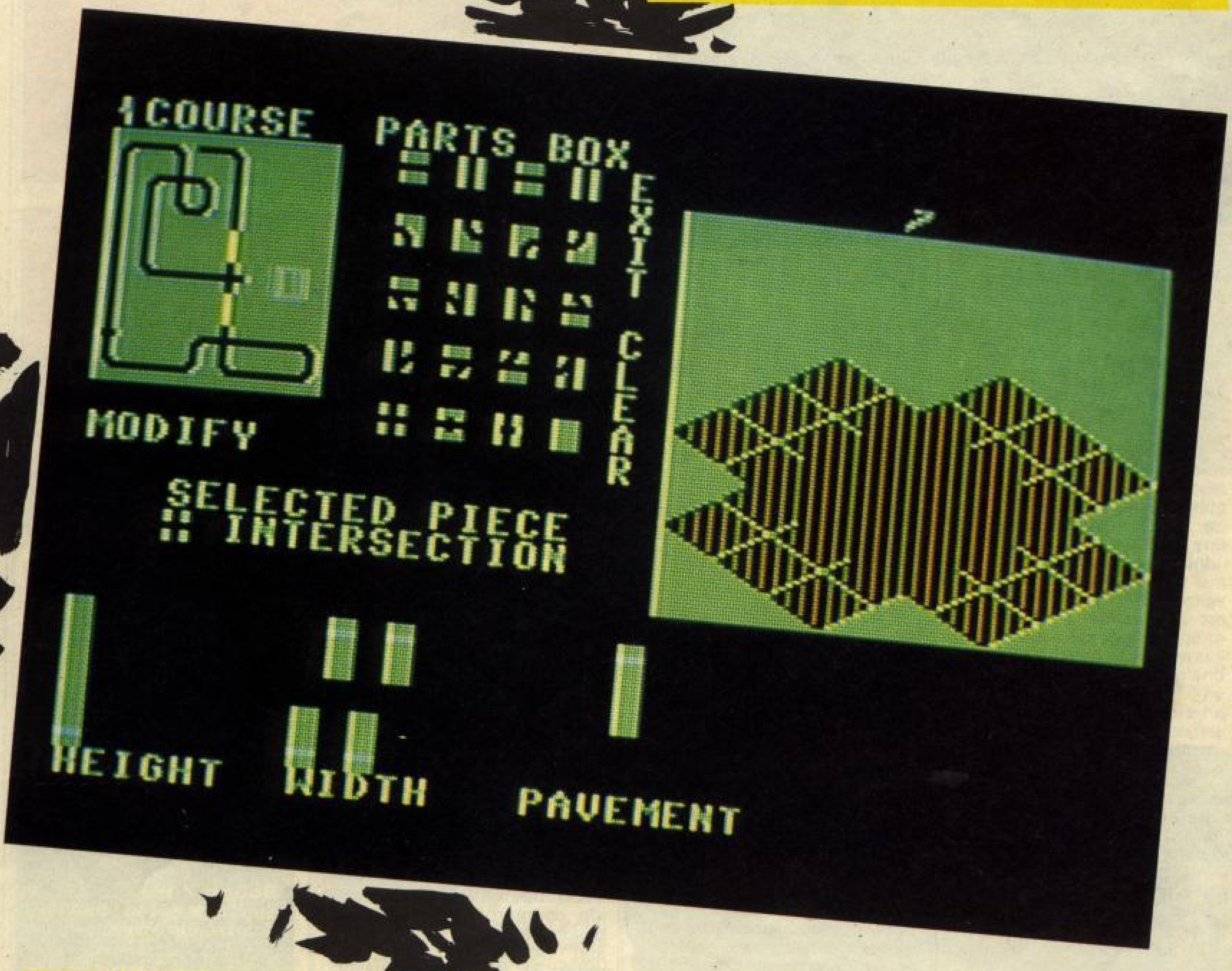
The vehicle currently selected is shown in all its glory at the top of the screen with its specifications below. The name, weight, power of the engine and other such associated attributes are shown along with the type of *tires* (well it is American) worn and the vehicle's traction on all three road surfaces (with the selected rubber wear). You can fit street (good all round), slicks (best on pavement), spiked (excellent traction on ice but slow on other surfaces) or knobbly tires (good for dirt and not so bad on ice) to your vehicle and suitable tires should be chosen depending upon the composition of the course eg: plenty of ice on the course means that spiked tires would be an advantage.

Crushers, gallons of oil or landmines can be added to a vehicle and thus the overall weight, should they be required for a destruction race. Additional armour (or *armor* as the Americanism has it) is available as a protection against the destructive potential of the landmines.

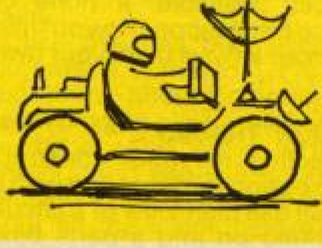
SIZZLER

STING RAY
Horse Power: 5000-8200 cc
Weight: 3200-3500
Top Speed: 110-170
Acceleration: 5-6
Shock Strength: 61
Moves well but can't take the ruff 'n' tumbles too well.





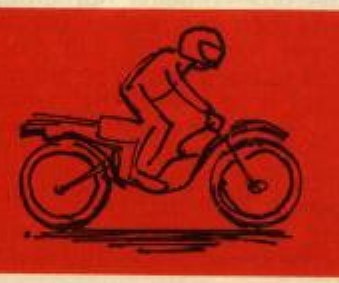
LUNAR ROVER
Horse Power: 0 cc
Weight: 1700
Top Speed: 40
Acceleration: 5
Shock Strength: 150
Very slow due to lack of a 'proper' engine but climbs/grips well and can cope with the worst possible tumbles.



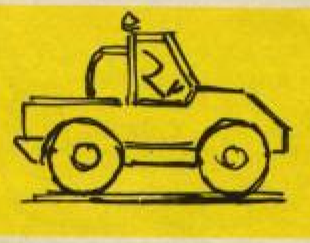
BAJA BUG
Horse Power: 1200-2200 cc
Weight: 1600-1750
Top Speed: 60-115
Acceleration: 5-6
Shock Strength: 93
A rather useless car of light weight, low speed and poor performance.



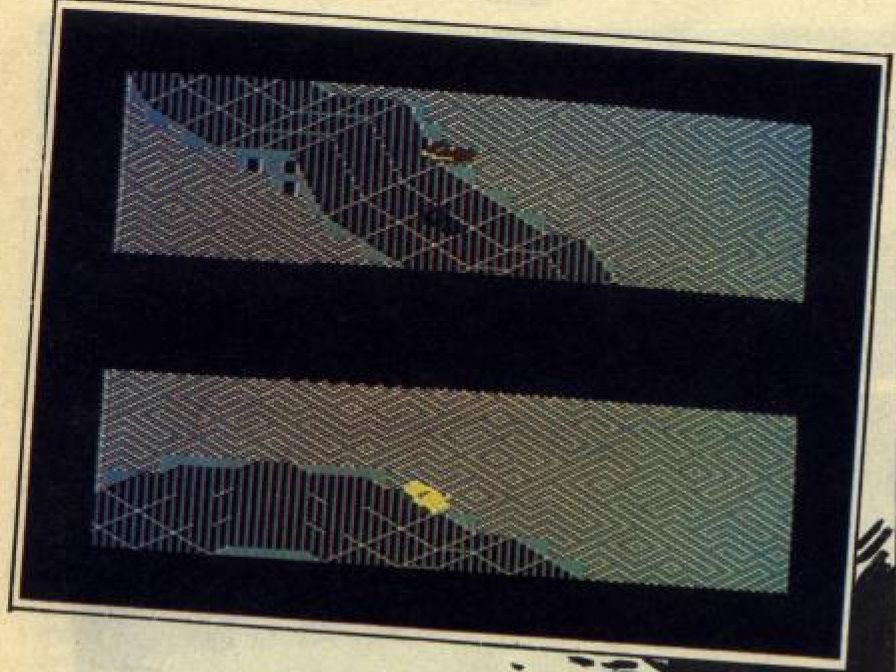
DIRT BIKE
Horse Power: 125-500 cc
Weight: 190-238
Top Speed: 70-100
Acceleration: 6-7
Shock Strength: 122
Good acceleration but low speed. Performs best on a dirt track as its name suggests.



PICKUP
Horse Power: 1800-8200 cc
Weight: 2600-4175
Top Speed: 80-145
Acceleration: 5-6
Shock Strength: 106
Similar in performance to the Jeep only more powerful.



ZZAP! TEST





A while ago I heard someone was planning a licenced version of Scalextric, but Ariolasoft seem to have done a similar thing with this, and have provided a game that you can play on a number of differing levels. Initially you can spend your race time learning how the different cars behave and how best to use the different characteristics that they possess. At this level the game is great fun even if only played against the computer. Later on you may want to get into the complex business of building your own race track.

You really are spoilt for choice in terms of the the different effects that can be built in — short and deep drops, long gentle drops, ice patches, dirt tracks, different degrees of gravitational pull . . . The list goes on and on. At this level the game moves on to be something much more than just a car race. Later still you can start to get nasty and turn on the demolition stuff, that sort of racing will call for different tactics as well as different equipment for your car.

Because this game offers so much variation in an area that is very popular anyway, it must be a winner. The game as a whole is of pretty high quality. Sometimes the graphics tend to be slightly obscure but because they work so well the rest of the time the small defects are more than compensated for. An excellent game that should endure.



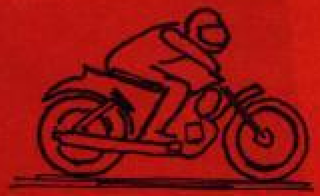
This is a really smart racing game, even if it does take ages to set up. It's a bit like a computer Hot Wheels *track where you can build up tracks and hurtle round them at silly speeds. Although the cars themselves are really small this doesn't detract from the game at all and in fact makes it very effective when playing. The two player option is a real pile of laughs, especially when you start land mining one another.*

The gravity toggle is ace, and hurtling around a track suicidally with a stock car on lo gravity is hysterical — you just fly about the place something horrendous. With the mega options and the track designer (which I enjoy using to its potential) you can have a brilliant racing session.

STOCK CAR
Horse Power: 4100-7500 cc
Weight: 3400-3760
Top Speed: 190-200
Acceleration: 5-6
Shock Strength: 61
Very fast but lacking in efficient traction and shock resistance.



STREET BIKE
Horse Power: 50-1000
Weight: 160-381
Top Speed: 100-180
Acceleration: 6-9
Shock Strength: 70
Excellent acceleration and speed but doesn't fair too well on low gravities due to its light weight.



INDY/GRAND PRIX
Horse Power: 1500-3600
Weight: 1100-2600
Top Speed: 160-200
Acceleration: 7
Shock Strength: 35
Should be used for standard race tracks as it isn't really built for cross country racing.



A good acceleration isn't necessarily of the utmost importance but a good speed most definitely is. Therefore one should be careful not to have too much weight for the size of the vehicle. Keep the engine size large and powerful but don't take on loads of accessories that will weigh, and slow you down. A good degree of traction is also of use.

Once a vehicle has been selected and/or modified it can be saved to some form of magnetic medium, be it disk or cassette, for future recall.

CRAZY CIRCUITS

On the disc version of RDS there are 50 ready made tracks to choose from, 19 of which are computer versions of real life counterparts (eg: Longbeach, Monaco, Silverstone and Hockenheim) and the other 31 are various nasty combinations of the track pieces available. If none of these tracks appeal to you then you can always build your own . . .

MAKIN' TRACKS

Selecting the track construction option presents you with a small 8x8 plan view of a circuit to build on and a parts box. This box contains numerous parts such as straights, bends, curves, crossroads and junctions to build with. You simply select a part with the cursor and move it to where you want it to go on the course. The piece can then be physically altered and manipulated to your own specifications and can be raised or lowered to different heights, narrowed or widened. The road surface can also be changed, chosen from one of three — pavement, ice or dirt. Once you've finished fiddling the piece can be stuck back on the track and when you are finally content with your design it can be saved out to disk for posterity, the computer checking the track for flaws before allowing you to do so.

Presentation 99%
A never-ending stream of comprehensive options.

Graphics 90%
Excellent scrolling, backgrounds and vehicles.

Sound 71%
Good title tune and some smart sound effects.

Hookability 96%
You really only need to play it once to get hooked . . .

Lastability 98%
. . . and with so many options there's plenty to keep the initial interest high.

Value For Money 94%
The going rate for your average game but this is certainly better than average.

Overall 95%
Definitely one for the collection.



SUPER ZAXXON

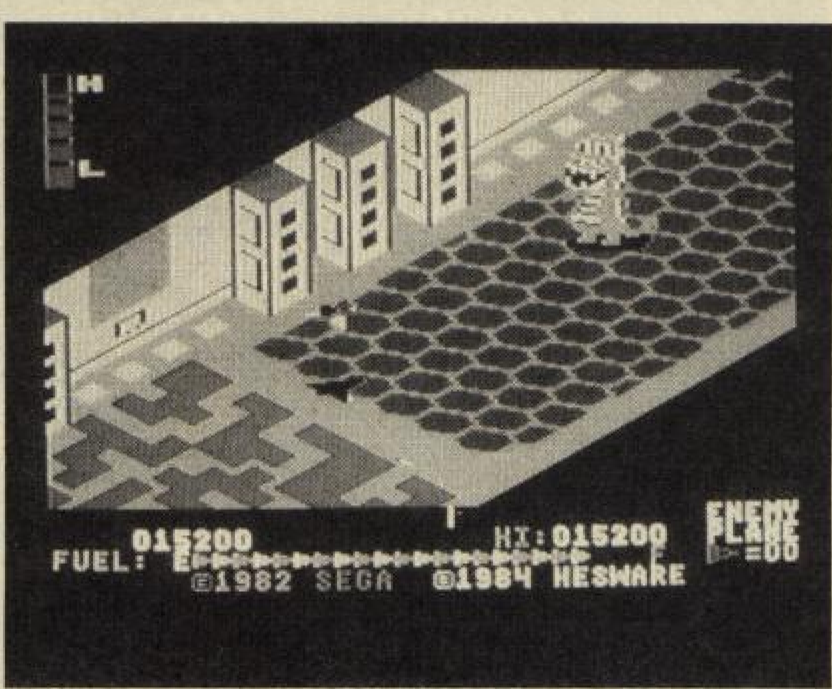
US Gold, £9.95 cass, £14.95 disk, joystick only.

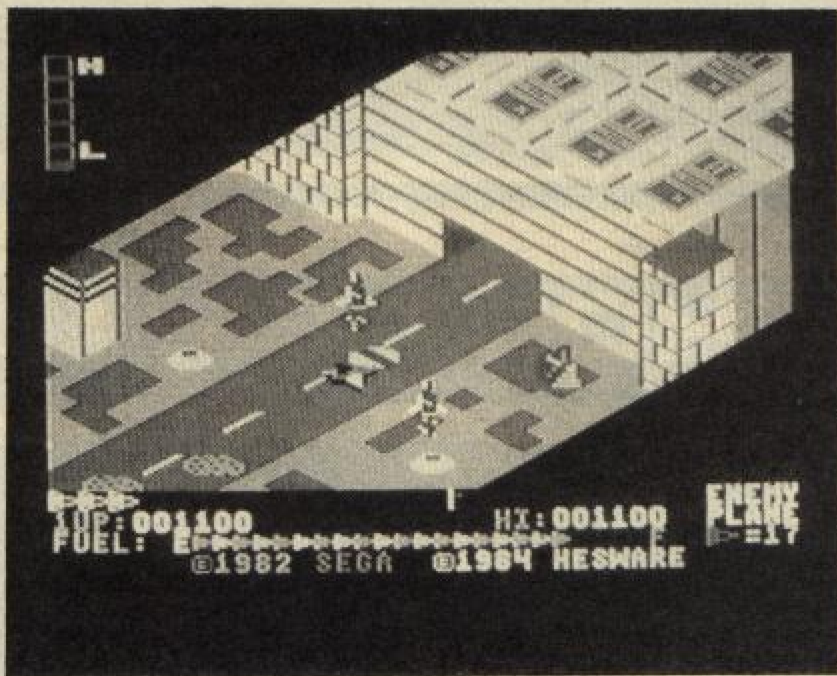
Zaxxon returns with a vengeance in the coin-op conversion of the arcade hit follow up (wotta mouthful) to *Zaxxon*. Superficially the difference between the two looks non-existent, but *Super Zaxxon* has a few different touches including tunnels and a dragon . . . more of them later.

For the new 'first time readers' who don't know what the hell *Zaxxon* is here's a brief summary. Just imagine a 3D scramble (and **DON'T** ask what scramble is) scrolling diagonally with your plane, a missile-firing craft, flying over it. The plane behaves like a real one and is capable of climbing up and over objects, moving round them or even through and under them in true 3D style. The action takes place over the blue *Zaxxon* fortress, with its many hazards and deadly gun emplacements, forcefields and walls. The object of the game is to penetrate deep into the fortress and destroy the creature that appears at its heart, in the first game the *Zaxxon Robot*, in the sequel it's the Dragon.

When you start a game of *Super Zaxxon* you appear in front of the familiar Zaxxon Fortress. Climb and go through the gap in the protecting wall the fortress wall. Once that has been tackled the hazardous first run over the Fortress begins . . . destroy as many ground objects as possible, especially fuel tanks. This tops up your craft's fuel supply which is otherwise always diminishing, and fuel is essential to your survival — if you let it deplete entirely then your ship crashes.

The first run looks, and is in fact almost identical to the original's. Littered around the colourful and detailed landscape are roads, planes, an electric forcefield, gun emplacements, missile silos (complete with launching missiles), radar dishes and fuel dumps. Occasionally a heat-seeking missile will wend its way towards you and unless you dodge or shoot it, it will home in and bring you down.







I was a fan of Zaxxon on the arcades, but the wait for a version on a home computer seemed ages (not being an Atari owner). Oddly, Spectrum programmers seemed more determined to do a version although diagonal scrolling on the machine is a nightmare. So by the time Zaxxon appeared on the 64, the game felt dated. Super Zaxxon is only a minor improvement really. The fun is still there and I find it very playable for half an hour or so, but it's nothing major and not the sort of game I would go back to frequently.

Once this has been cleared you enter a tunnel to get to the next stage. Shoot or dodge all the advancing alien craft before they hit you and before the time runs out and you will go automatically to the next stage. If you shoot all the aliens before the time runs out then you'll get a bonus.

The next stage is the second run over the fortress — even more hazardous than the first (it's almost the same as the second run in *Zaxxon*. Blocking your way are several forcefields stretching across the playing area and extending higher than you can fly. There is, though, a gap that you have to fly through and this is one of the trickiest parts of the game. The best tactic to use is to keep shooting until your laser blasts go through the gap and then you can safely follow them through.



I wasn't overly impressed with the original Zaxxon on the 64 and it was with some cynicism that I loaded up this follow-up. My first impressions were that the game hadn't changed at all, only slightly in appearance. The graphics have been improved along with the presentation, but . . . I then found that there are in fact a few additions to the gameplay but nothing to make it better or any more interesting than the original. If this had been released in place of the first Zaxxon then it would have probably done better, but as it stands Super Zaxxon is just too dated and repetitive in play to be truly worthwhile.



I thought the first Zaxxon game was highly disappointing (especially after playing the Atari 32K version), the graphics being small and fiddly, untrue 3D and the plane having no real 'feel' about it. The sequel has been slightly bettered, with higher definition landscape and improved gameplay. Even with these improvements (the arcade follow on wasn't designed as a game in itself, more of an add-on to get more mileage from it), there are a lot of similarities between the two. The two runs over the fortress are virtually identical and the final confrontation is just a souped up version of the first. The tunnel sequence is the most novel feature, but isn't that hard. I suppose if you found Zaxxon enjoyable to play or you haven't got a Zaxxon game then Super Zaxxon might be a reasonable buy, otherwise it's a bit of a waste of money. Perhaps it would've been a wiser decision to put it out as a cheapie or with Zaxxon on the other side, but as it stands it's just too expensive for such a similar game.

Littered over the terrain are more fuel tanks, radar dishes and missiles but, thankfully, no heat seekers. If you manage to negotiate this sector then you'll move onto the final screen and meet the *Zaxxon* Dragon. The idea is to shoot him before he opens his mouth and breathes fire all over you. If you manage finally to destroy him (it takes quite a few goes) then you'll go back to the start and start a more difficult run, with thinner gaps to fly through and more hostile aliens.

Presentation 78%
The same as the arcade game, with similar options.

Graphics 77%
Nice scrolling, detailed terrain.

Sound 49%
Feeb tune on the title screen and a few explosions.

Hookability 70%
Initial compulsion to meet the Dragon . . .

Lastability 49%
. . . but it becomes boring to meet him time after time.

Value for Money 46%
Regarding the similarities to *Zaxxon* rather expensive . . .

Overall 57%
But still . . . it's better than the first one.

VORTRON

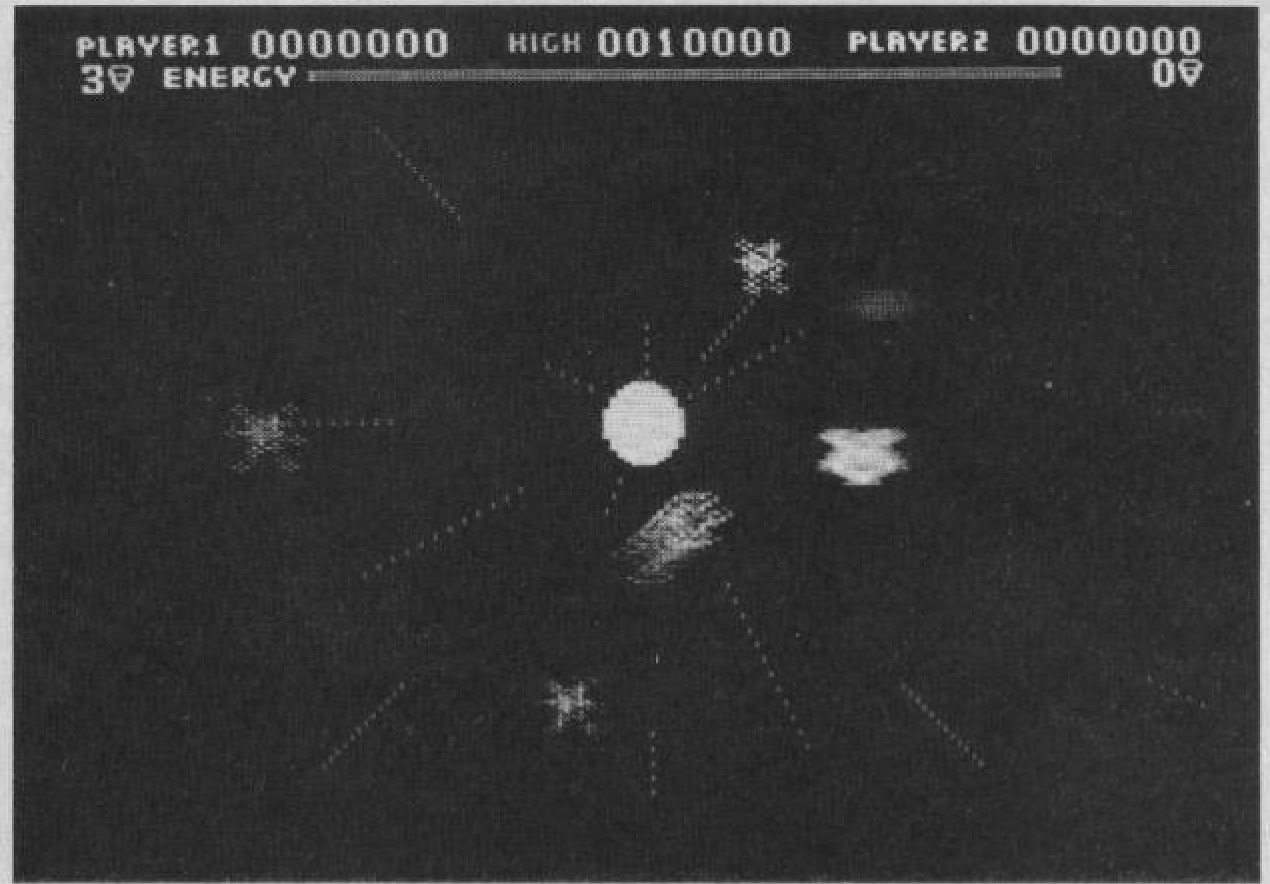
Budgie/Alligata, £2.99 cass, joystick only.

Vortron is a rather unusual shoot em up from Budgie, and the second one in their new range. It's the usual 'defend your planet against the invasion forces' stuff but has a few nice twists in the gameplay that make it quite an unusual little game to play.

You control of a thingy of indeterminate structure, a sort of alien that shoots laser bombs. In the middle of the screen is a planet and this is what you fire at. Aliens come from all sides of



This is the sort of mindless shoot em up that has no object but to score crillions of points, and one that usually ends up being totally addictive. It's pretty good fun, especially with the new method of firing but as with most games of this genre, it tends to pall after a while. Still, it's a good zap for a few quid and one I wouldn't feel to bad about spending my money on.

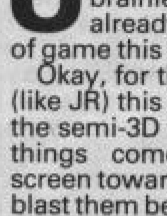


SHOOT-EM-UP

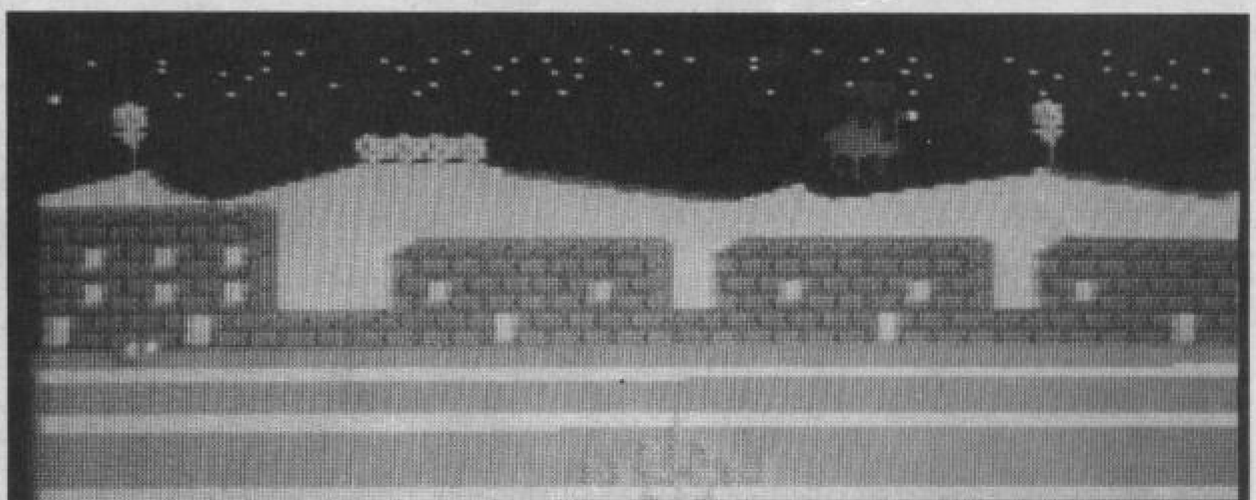
Alligata, £6.95 cass, joystick or keys.

Unless you're completely brainless, you should already know what type of game this is from the title!

Okay, for the really thick ones (like JR) this is a shoot em up of the semi-3D variety where alien things come 'out' from the screen towards you. You have to blast them before they blast you,



It's a pity that software houses should still peddle games like this. Especially when the software house is Alligata. With previous hits such as Guardian, Blagger *and* Loco. *I'd expect something a lot better than this.* Shoot em Up *is just an amalgam of all the worst bits that ever appeared in any shoot em up. I can't help wondering if Alligata held this game back for some time since it seems so dated. Even though there are a host of different baddies there's only three different backgrounds all of minimal detail. The scrolling would have been nice if it wasn't for the top of the mountains flickering. All in all I'm afraid it's a bit naff. Even if it was budget software, which it isn't, I wouldn't go over the moon about it. Its only saving grace is the Irish jokes on the scrolling message. These are so bad that I had to laugh!*







ZZAP! TEST

the screen and you have to blast them, quite tricky with the way the firing works.

Some pretty neat manoeuvring is needed to blast them all, especially on higher levels where the aliens are fair whizzing around the place and it's up to the old manual dexterity and reflexes to keep you alive. The best tactic is to keep to the edges of the screen, although not close enough for you to be taken by by surprise when an alien bursts onto the screen. Watch out, too, for the strange gravity conditions and inertia that send your thingy tumbling all over the screen if you're not concentrating properly.

Once all the aliens have been shot (a set number shown at the beginning of each screen) you can enter a transporter and automatically go to the next level, and there are nine in all.



You may think shoot em ups are a thing of the past — or should be! But this budget game from Budgie/ Alligata just goes to show what can be done with a good simple idea and by ringing a few changes. What at first looks simple to play (and get high scores on) turns out to be rather more difficult, and the way the aliens hurtle at you from all over the place is satisfyingly mean. But what really makes this little game into a bigger one, is the fact that your fire power can onlybe aimed at the planet in the middle, which means you have to dart all over the screen to be able to fire at the aliens you want to hit. In fact, this is a far better game, in my opinion, that Alligata's Shoot Em Up. *It's certainly worth forking out three quid for.*



Vortron is yet another nicely presented budget blast'em up. The firing mechanism is neat and despite its apparent awkwardness it is very easy to master. Even though Vortron is a regular zap-the-different-aliens-with-different-movement-patterns game there's enough different combinations and permutations to keep things interesting. Shame about the sound effects, a nice little background tune would have livened things up a bit. Movement is good and smooth though there's no animation involved. An annoying feature is the large pause between losing a ship and starting play again. Vortron is a pleasant game which is fun to play but I'm a bit dubious about it's lasting appeal. Still for the money it's a bargain.

Presentation 67%
No instructions, but then the game is simple.

Graphics 63%
Simple, but effective graphics.

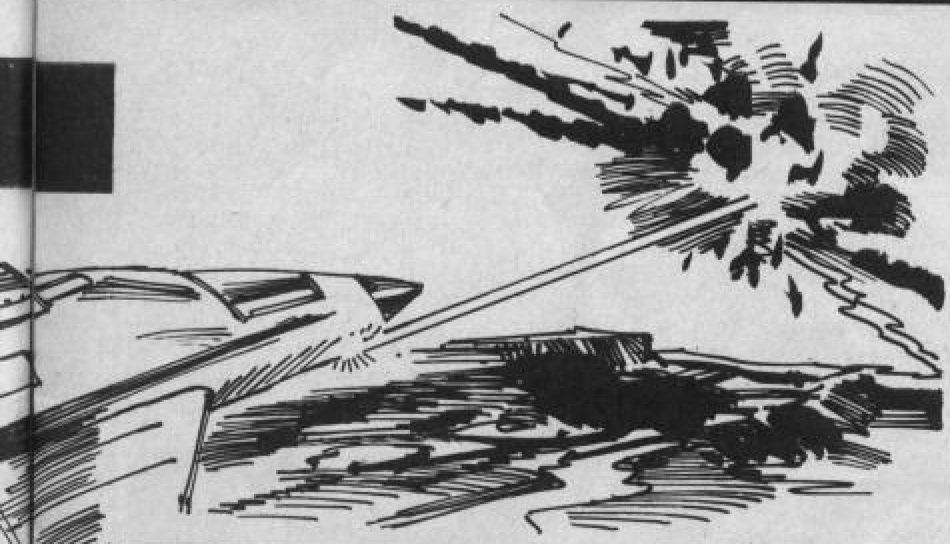
Sound 58%
Just blasting sounds

Hookability 85%
Especially with the interesting firing.

Lastability 61%
Good fun, but does get repetitive.

Value for Money 81%
A nice shoot em up for three quid.

Overall 71%
Good ol' fashioned blasting.



y'know a sort of kill-or-be-killed situation.

The game is presented as a view through the screen type, complete with a *Missile Command* type cursor that you aim for firing. You can also move left and right which helps you chase ships moving across the screen.

Your ship is in constant need of supplies, all three; ammo, fuel and shields. These can be replenished by shooting the object connected to the supply when it appears on screen.

The aliens themselves appear in front of you and proceed to hurl boxes at your screen, if the boxes touch the screen then you'll lose part of your shields.

You have a set number of aliens to destroy per wave, although some of them are 'humourous' and should be quite familiar, Uncle Clive for example. Once you've destroyed all the aliens on that wave then you progress to another, harder one.

The action takes place over several types of smoothly scrolling landscape, from mountain ranges to what looks like the walls from *Hunchback*.





I had high hopes when I first saw this game, could it be the ultimate shoot-em-up??? The answer was **NO**. *This is a pretty boring version of* Buck Rogers *with only a few additions. The aliens are pretty easy to hit and their attack patterns don't differ much from one wave to another, making the game exceedingly boring to play. The landscapes scroll quite smoothly and the aliens are quite humourous, it's just that the game lacks any depth or variation. Perhaps it'd be better off put on the Budgie range?*

Presentation 79%
Nice scrolling message and appearance.

Graphics 61%
Rather basic, but nice scrolling techniques.

Sound 56%
Rather average zaps, booms and tune.

Hookability 60%
Quite fun for a while . . .

Lastability 47%
But just for a while.

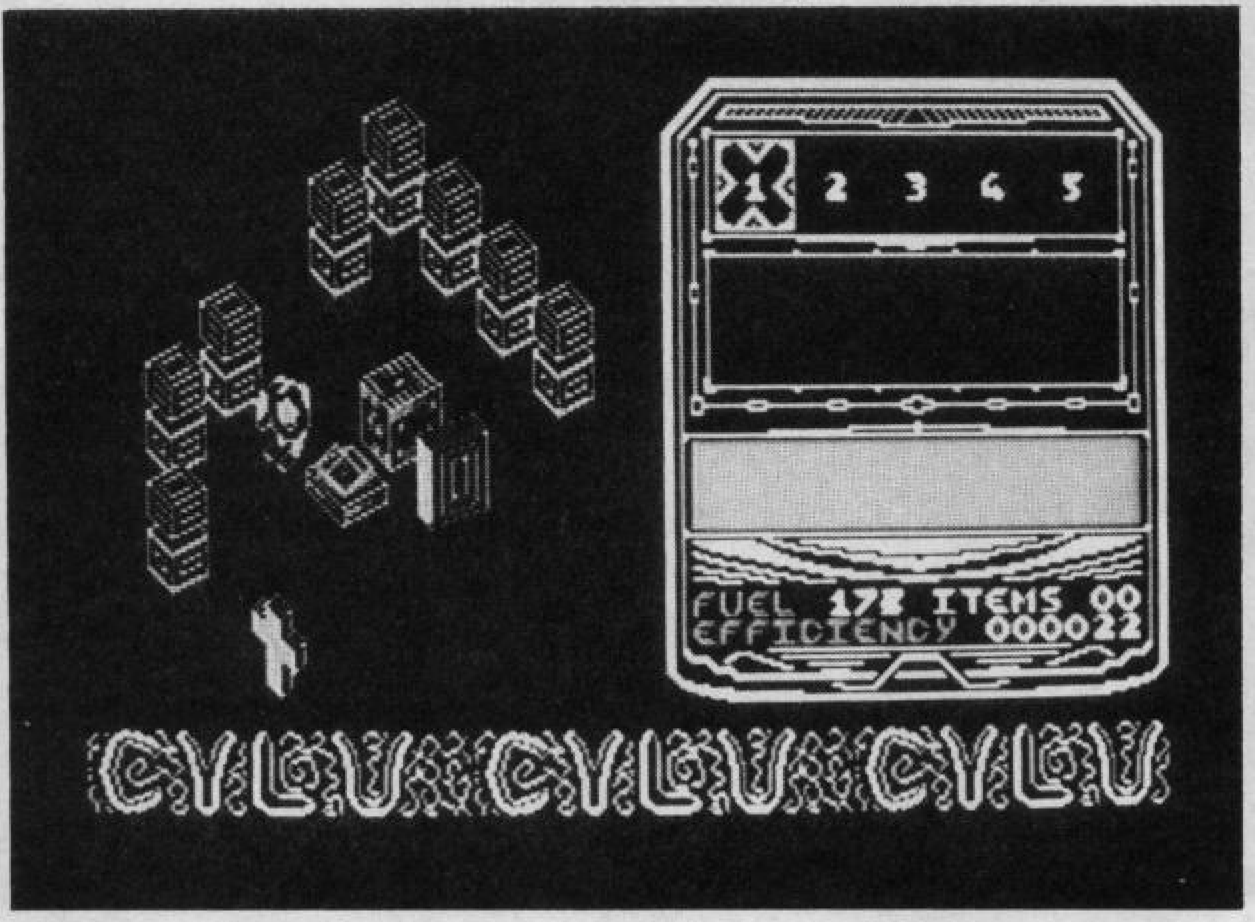
Value for Money 53%
It'd be better off being a Budgie.

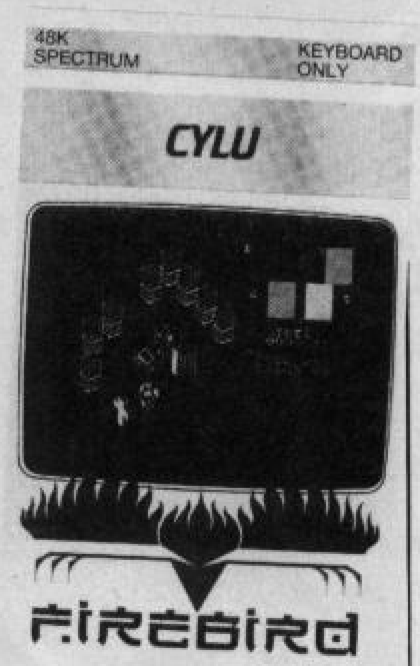
Overall 46%
Disappointing shoot-em-up.

ZZAP! TEST

CYLU

Firebird, £2.50 cass, joystick or keys.





The latest cheapie from Firebird looks graphically a bit like the classic Spectrum games *Knightlore* and *Alien 8*, although the game itself is a lot larger (about 200 screens).

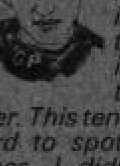
You take the role of Cylu who's on a quest for fame and fortune. Opportunity knocks when his people, the Otsan of Evol, need a new leader with wits, speed, logic and cunning. They don't care much who or what it is as long long as the applicant passes their test designed prove worthiness for leadership, ie wits, speed, logic and cunning. A pretty tough test it is too — you have to collect 24 objects scattered about a very large maze and return them to the starting point. No mean feat, but then you are going for a pretty good position!

The maze itself has many traps and puzzles that have to be worked out *en route*. Just for starters are the 32 forcefields, passed only by finding and loading the correct processor (CPU) into the main computer's I/O unit which is located in the start room. When a forcefield is approached, pressing for EXAMINE results in a code number appearing for the CPU required and then you can go and find it. There are also parts of the maze which can only be reached by using the teleport system. Of course, you need to find the key to the system . . . life is so-o-o hard.

To make life *just* a little more difficult is the constant threat of losing it by running out of energy. As he's moving about, Cylu constantly loses energy (shown as a bar on screen). This has to be topped up regularly by using the power pods scattered around the maze.Objects, like power pods, may be picked up by entering a number whereupon the object collected is indicated by appearing in one of five coloured boxes at the top right of the screen (the maximum number you can carry at one time). To use an object you have to input the number of that object on the keyboard and then it's under your control.

Moving Cylu is done with a rotation and forward movement control, similar to *Asteroids* — you have to rotate Cylu left or right until he's facing the direction you want and then push forwards on the joystick to send him trundling off in the direction he's facing.

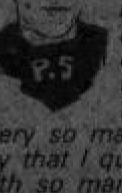
During the game, an efficiency rating is given that rises and falls depending on how well you're doing. Obviously the faster you find things and use them the higher your efficiency will be. The higher that figure, the nearer you are to fame and fortune . . .



This kind of 3D always looks a bit unrelieved because although the rooms' colours are individual, everything in a room, including Cylu, is the same colour all over. This tends to make it a trifle hard to spot what is what at times. I didn't really like the movement control either, it may work fine on something simple like Asteroids, but in a 3D game it can be disorientating. In general the graphics are neat and move quite nicely, the sound is clunky and very limited and Cylu needs to devour power packs at a prodigious rate. I didn't really like Cylu **that** *much, but at the same time, if you like mapping games and mazes, then at the price it's not too bad either.*



When I first saw this I thought it very similar to Knightlore. On further playing I discovered the similarity only went as far as the graphics. The game may have heaps of screens but each room is really small, taking up less space than half the Commodore screen. The game itself is very hard, the control fiddly and having to keep powering up Cylu every few minutes was a real pain. I suppose it's another cartographer's delight, but not one I'd really recommend, even at its cheap price.



Really this is a very simple graphical adventure made complicated only by its sheer size and by the addition of typical adventure problems like having to 'eat' every so many moves. I must say that I quite enjoyed it, but with so many rooms (all very similar) and the 3D graphics, a lot of gameplay elements have inevitably gone missing — and the lack tends to show up after a bit of play. Still, at its budget price, not bad value at all if you have a rainy afternoon to while away.

Presentation 90%
Plenty of options, instructions etc.

Graphics 69%
Nice 3D attempt but everything's the same colour!

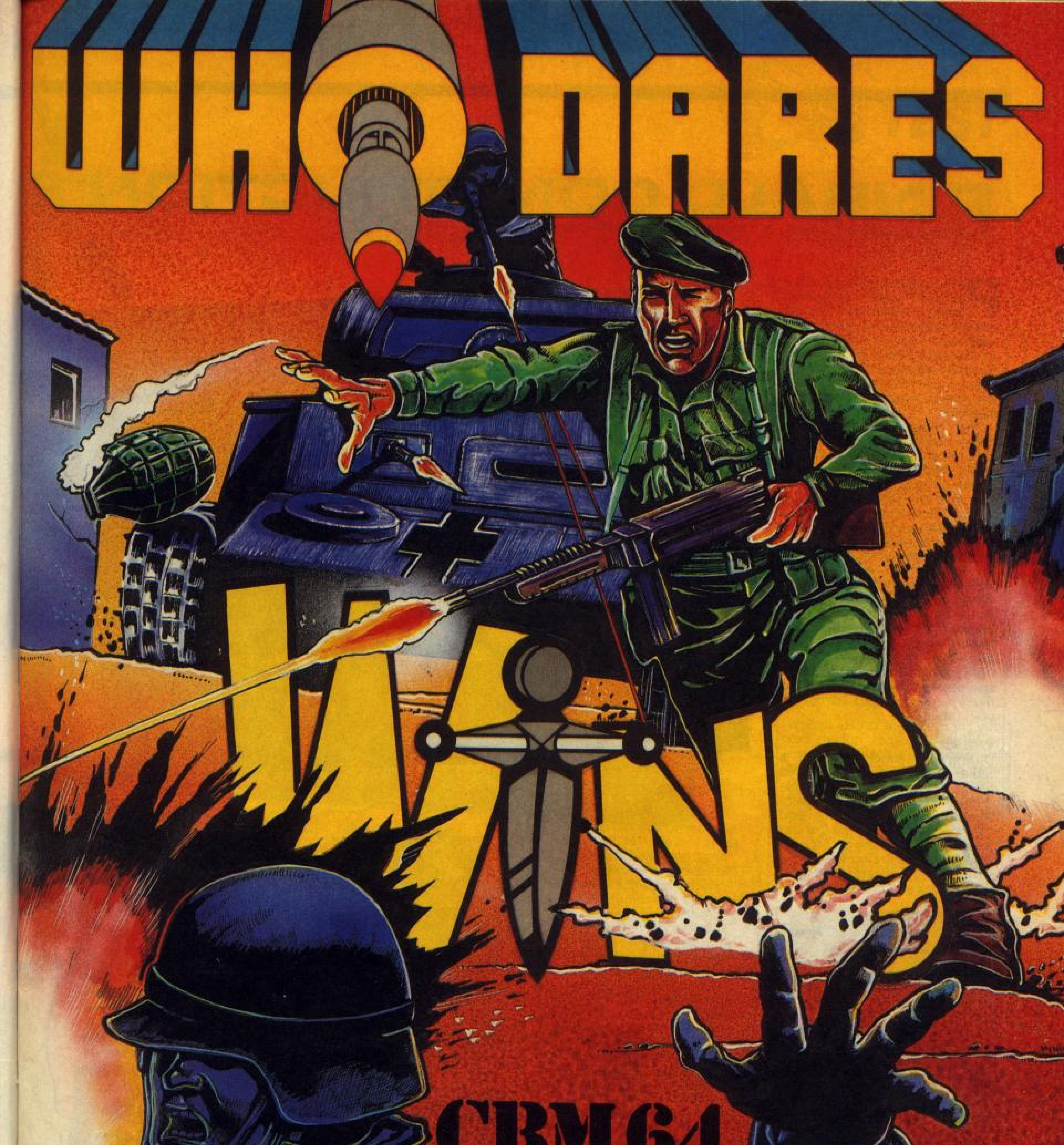
Sound 45%
Phrrrt!

Hookability 64%
Moving about takes a while and Cylu's too dependent on power.

Lastability 68%
Rather dull with limited appeal.

Value for Money 72%
Even at two fifty it's not too hot.

Overall 65%
Just above average aardvark.



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PINBALL CONSTRUCTION S

Ariolasoft, £9.95 cass, £14.95 disk, joystick or keys.

Pinball Construction Set is a pinball table designing utility, allowing you to design, create and play your very own pin table. Anyone who's seen *Night Mission* and *David's Midnight Magic*, both constructed using this device, will realise what a powerful utility this is.

The program requires **NO** programming knowledge at all to work it, a cliche that seems rather over used when it comes to any designing game but here it is one that is definitely true. *Pinball Construction Set* is an icon-driven program so using it is simple and designing a table takes very little time.

STARTING OFF

When you load the program it starts with the screen divided into two. On the left is a picture of a very basic pin table with the border and drop chute. On the right is a box containing icons and pieces of a pin table. Using these you can start to design your table.

THE ICONS

During the construction of a table everything is controlled using a 'hand' icon. To use another icon, say the paint mode, you have to put the hand over the paint pot, press fire and then you can use the paintbrush icon. All icons are accessed in a similar way and are used with the joystick and fire button.

SHAPING

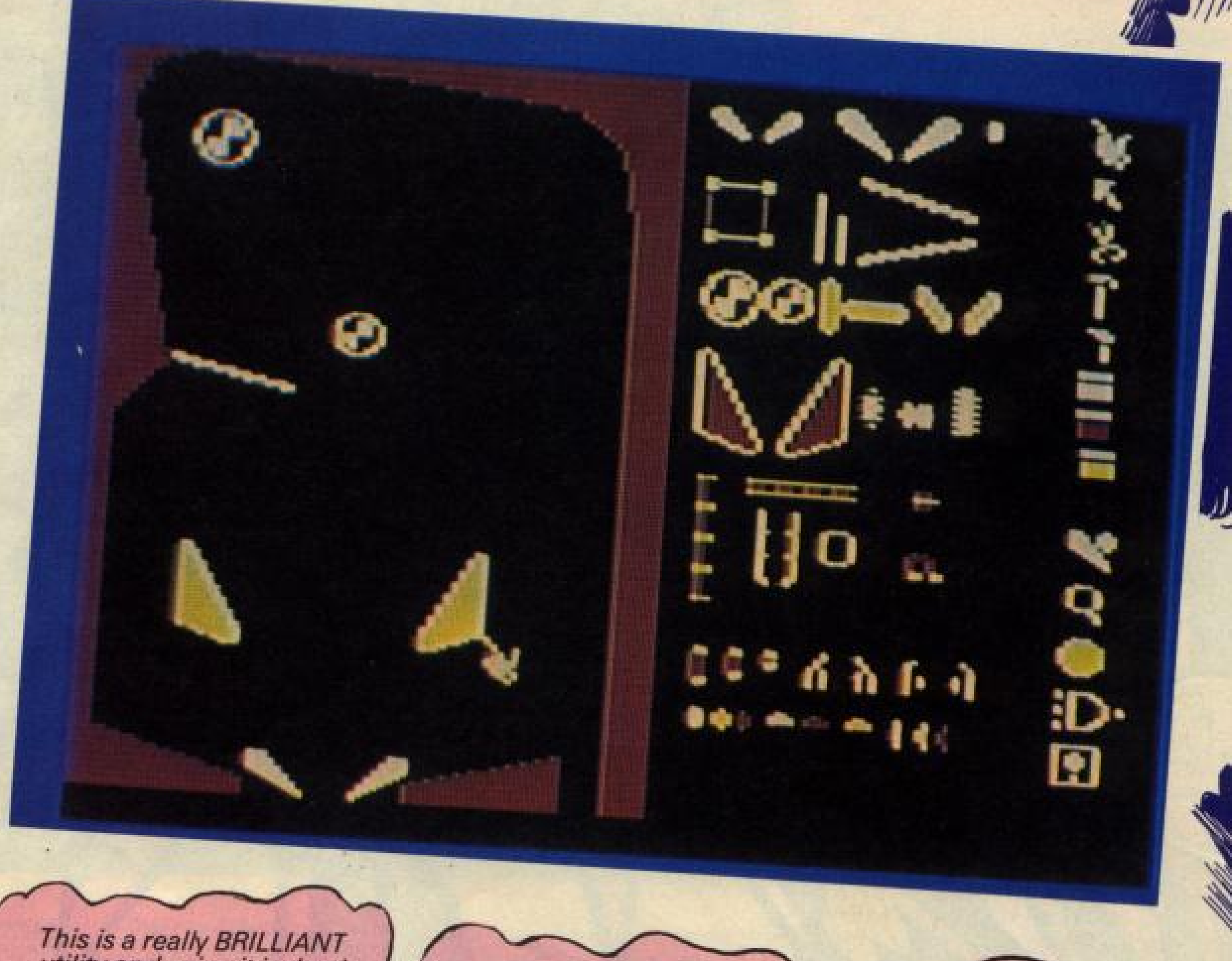
There are three icons which you can use to redesign the actual shape of the table. Using the hammer and arrow icons you can drag the sides of the table around giving its surround an entirely original shape, and thus make the final product a far more exciting game to play. If you happen to make a boo-boo (happens all the time) then you can use the scissors icon to 'snip' out your mistakes. There is also another very clever device which allows you to take a square of four dots and put it anywhere on the table and use the hammer and arrow to pull it around to make an isolated bumper for example. You can shape this to suit your requirements and make oddly shaped bumpers, tunnels or drop targets.

DESIGNING THE TABLE

Once you have an idea of what you'd like your table to look like you can start to design it using pieces from the bits box on the design screen. Simply move the icon over a piece, flippers for example, press fire button and keep it down. You then can move the piece into position and let go of the fire button. It will now fall into place on the table and will play an active part in the game if you want to try it out. Once you have laid out the table you can start polishing it up.

FINISHING OFF

There are several modes which you can use to add a really professional touch to your table. Firstly you can adjust the table's gravity, rather like increasing or decreasing the pitch of it. You can also adjust the elasticity of the bumpers and flippers, the speed of the ball and the 'kick' that the sides, bumpers and



This is a really BRILLIANT utility and using it is dead easy, even for a non-programmer like me. All the actions are done via the joystick and icons and within a few minutes from loading you can get together the basics of an original, exciting table, or even a copy of an arcade one! Putting together a REALLY excellent table might need a bit of thought and time but the results (see the two available on the market (David's and Night Mission) can be really stupendous).

I know that the idea of of designing your own pinball machine may not grip you in the places that count, but that is probably too simplistic a label to put on this game anyway. The facilities it provides are staggering — not just all of the normal gates and obstructions that you would expect to find on a pinball machine, but you can even alter the sound effects, the scoring system, the speed and the elasticity of the ball.

The number of options open to you are huge, and very easy to use. I would think that this could keep an imaginative mind busy for some time, after all it is perfectly fair to look upon the package as some sort of art/graphics program that moves. There aren't many graphics packages that allow you to play the final product. If the game subject appeals to you then you could do a helluva lot worse than pick up a copy of this.

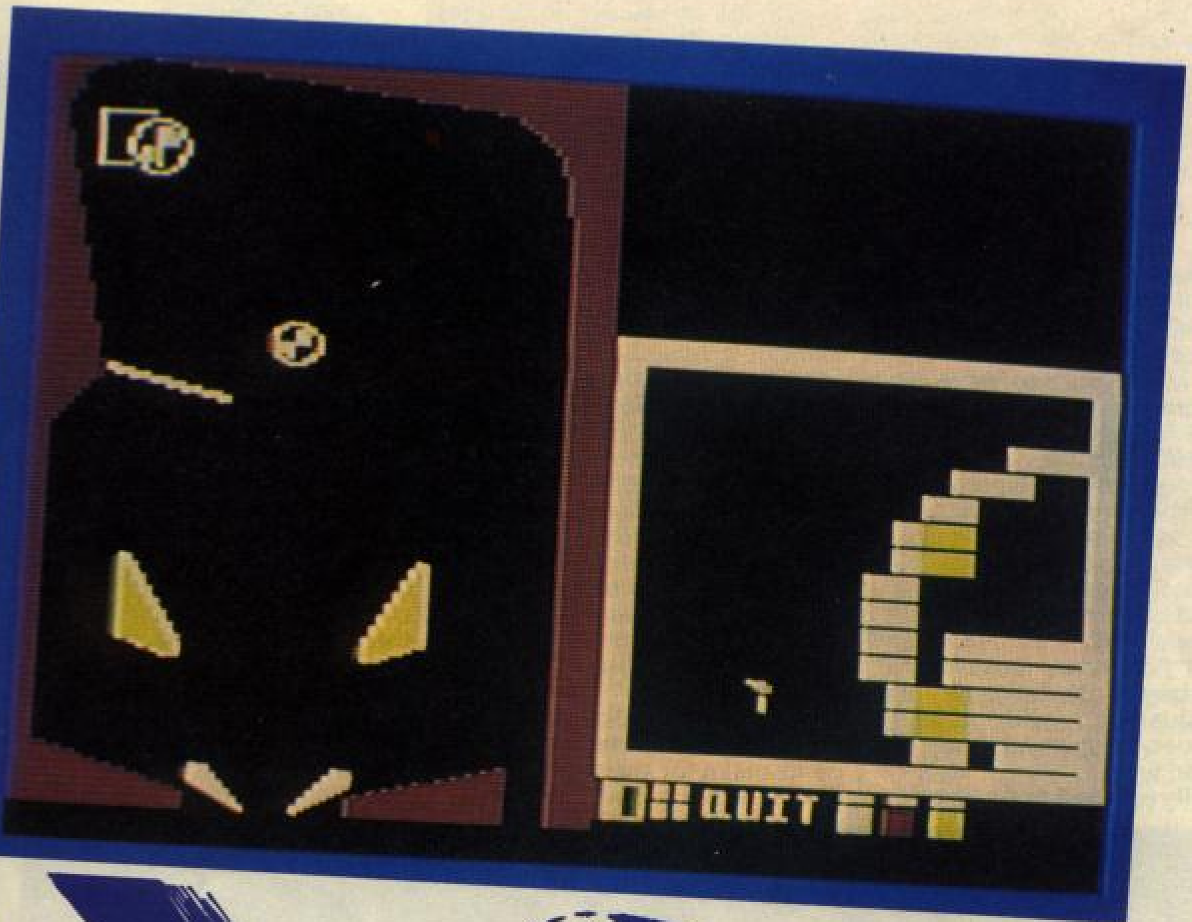
It's surprising how enthralling using a utility can be and I was surprised at my reaction to this one — I didn't want to put it down until I'd finished a table. If you want to take time over a table then you can always save your half completed version for future use which comes in handy. I've really taken to this program, it makes a change from blowing things up or solving a game and I found it incredibly rewarding to sit down, design my very own table, play it and challenge my friends to a game.





SET

SIZZLER





Pinball Construction Set has been around for some time now and has spawned some excellent pinball tables such as Broderbund's David's Midnight Magic *and Sublogic's* Night Mission. *Ariolasoft previously released the former of the two and have now decided (thankfully) to make its 'father' just as widely available.*

The package is incredibly simple to use and quality results can be achieved remarkably quickly, with relative ease — the multitude of icon driven options to hand make it so. Once you have got to grips with things some really classy tables can be produced and you're only limited to what you can do by your imagination. Despite its age, PCS is a wonderful utility that shouldn't be overlooked by any pinball fan.





flippers actually give. Once you have set these paramaters you can then set the scores and bonuses of the drop targets, spinners, bumpers or anything you want. You can also define the jingles when the ball hits anything which is a nice touch.

POLISHING THE TABLE

Once you are really happy with what you've done you can finish the table off using the 'zoom' mode. When you go into this mode you will get a box on screen that can move about. On the right is a large panel and you will notice when you move the square about the table the panel will show a large magnification of the pixels the square is over. You can use the icon to add or take away pixels and thus really smooth the sides of the table, or even engrave pictures or your initials somewhere on the playing area. Using this you can also draw on the playing area or reshape the objects on the table to give your design that extra professional look.

WHAT CAN I MAKE?

The utility allows you to make an infinite amount of tables and then use them independently from the Construction Set itself, rather like *The Quill* adventure writer. Using the program you can design your own tables or even make computer copies of some of your favourite arcade pin tables. We are currently searching for *The Black Night*, Bally/Midway's *Spy Hunter* and *Ghost Hunter*, and the Williams *Space Shuttle*, some all time favourite pin tables to photograph so we can transfer them to the Commodore!

Presentation 99%
Excellent instructions and on screen lay-out.

Graphics
Quality depends upon the user.

Sound
Quality depends upon the user.

Hookability 92%
Very easy to use and get into.

Lastability 96%
Unlimited pinball tables at your disposal.

Value for Money 93%
Definitely worth it if pinball is your 'thing'.

Overall 94%
An excellent utility for all pinball fans.

PREVIEW

In the depths of London's Covent Garden, John Minson comes across some Dungeons & Dragons in . . .

WIZARDRY

From a Garden in the City, travel beyond the Green Door and this will bring you ever closer to the Edge. There you will find **Wizardry***!*

So there I was at **The Edge**'s Covent Garden headquarters (see, the above all makes sense, more or less) to take a look at a new game for some magazine called CRASH (who they?) when top man Tim Langdell asked would I like to see their new Commodore offering, *Wizardry*? Now am I the sort of person to turn down an offer like that?

Tim had understandably been a mite peeved by this magazine's less than glowing reaction to *Brian Bloodaxe*, but rather than unleash the wrath, not to mention Primary Imbalance of B. Bloodaxe Esq, upon us he decided instead to offer a sneak preview of the new game from Steven Chapman of *Quo Vadis* fame.

At first glance *Wizardry* looks like an Ultimate game, with its perspective view from a fly on the wall position. Once you start your character moving though, all that changes. The floor scrolls with you and there are only screen changes when you change areas. The Edge are rather proud of this.

Your quest is to search the castle, level by level, to find and defeat its prime evil, a deadly elemental spirit. Of course this elemental is smarter than average and has provided itself with all manner of defences, so much so that Fort Knox looks like a paper bag. Each level has its own guardian, with unique properties, which must be defeated first.

It's all reckoned to be so difficult that a help sheet is being supplied with the game, and though you're advised to try without it first, Tim thinks that most people will need the vital pointers to playing the game contained within. He then set off to demonstrate the first level.

We wandered around a little, a nicely animated figure in a solid-looking and fully mappable castle, when suddenly, on turning a corner, we came face to face with a Minotaur, all bristling armour and weaponry. 'The first Guardian,' Tim calmly explained.

While my reaction on encountering a creature like this would be to make for the nearest exit, Tim selected a spell, *Tell Tale*, from a scrolling list to the right of the status panel, and a pair of blue lips appeared to speak above our hero, while lo an behold, a clue to the spell needed to defeat the creature appeared in a panel to the left.

There's a good stock of spells though some strategy is called for because some, such as the invaluable *Heal*, can only be used once. New ones are found lying around the place in small chests, but almost inevitably these may also contain nasty surprises (nuff said)! The odd invisible one, only revealed by a *Find It* spell, doesn't ease matters either.

The selection of dungeon denizens is suitably imaginative







Inside The Castle

There is a part of The Land where evil magick holds sway, and has done for many centuries. The Evil One has taken refuge in The Castle and appears in the form, some say, of a powerful elemental. Your task is to penetrate the Evil One's defences and destroy him once and for all.

Here is an indication of the complexity involved in fighting through the first level, as seen by the cowering John Minson with his eye on the exit . . .

You find that using your *Tell Tale* spell in the main corridor of the sector reveals *'Amaze the Minotaur'*. You go off to seek for further clues, only to find a room with an immense skull on the wall — you cast your spell again only to reveal *'Knock it on the head'*. Puzzled, you search for some while before stumbling across a magic casket containing spells, one of which is a *Knock* spell. Things begin to click into place, and when you race back to the room of the skull, and cast your *Knock* spell at the wall . . . nothing much seems to happen!

Dismayed, you search further and return to where you found the *Knock* spell — the room guarded by a flying, disembodied skull — and lo! there in front of you has appeared a secret passageway, undoubtedly revealed by your spell casting. You enter and find a whole new region of rooms and corridors, and dark dungeons too. You find in this new complex a symbol emblazoned on the floor, and crossing it you feel that another passageway has been opened up — but where? Searching still further, you discover a door that wasn't there before . . .

Entering, you find nothing but one of the Evil One's guards, a devil like-creature floating unnaturally and menacingly in mid-air. You cast your *Find It* spell and lo! a hidden casket appears and you grab the *Maze* spell from it before making a dash for the exit (rather like John Minson in fact) . . .

Back to the Minotaur, where you finally piece together the secret of this sector of the castle, and destroy the Minotaur with your new found spell. And in this way you continue your quest for the Evil One and the final conflict.

Wizardry features many favourite D & D items, such as usage of spells, battling with sword, sorcery and fire balls, energy, strength and 'hit' scoring in armed combat settings. The music, not only sets the atmosphere and is related to the sections within the game, but has been designed to act as a warning as to what lurks within a new location, rather like a Hollywood film. An element of learning is required from the player in discovering what spells work best on what denizens of the castle and what monsters are most or least effected by sword and fire. Watch out for a full review next issue.

So Tim escorted me through the first level and we disposed of the bullying Minotaur without a fight. When it does come to combat though, there's a neat system which adds sophistication to the arcade adventure by giving you wound points and hits delivered as well as energy loss. It's all much more like a role playing game than previous attempts to merge adventuring with arcade skills.

Having taken me as far as he and unpleasant, with minor elements like the cloud which pursues you with flashing bolts of lightning, and the skull with wings that looks like it's just flown straight off the back of some biker's jacket.

There's a lot to be discovered in this vast complex, much of it providing problems of mind-warping difficulty. For example, there's a secret door that is triggered from five rooms away. Unless you've been watching things carefully, there's every chance you won't realise what you've done, even if you return to the room. There is a connection and it all seems obvious — but only when you know how it's done!

could go, but having shown me a glimpse of the next section with its different colour-coded scheme (very Habitat, this place), Tim began to play a tape. So happy are The Edge with program that they've commissioned a soundtrack from a professional music company, and its nine different themes indicate how safe or otherwise you are in any one place. There's a pleasing counterpoint between the jogging rhythms and uncluttered modality . . . (continued on Radio 3). 'This one's the final victory theme,' Tim said as he fast-forwarded the cassette, 'we don't think many people will be hearing this.'

Naturally Tim wanted to know my reaction to the game. Would ZZAP! like it? Well, I explained, I can't speak for the reviewers, ZZAP! being a model of democracy, but as far as I'm concerned *Wizardry* is Magick!

JOHN MINSON



The long wait for the Ultimate Spectrum conversions is now over. **Sabre Wulf** *is the start of a series which will bring most of the Sabreman series to your Commodore. Julian Rignall returned to the jungle to see whether Firebird bring good tidings.*

SABRE WULF





Sabre Wulf must be one of the all time classic aardvarks on the Spectrum and, arguably, started the craze for mapping just about any mappable game. It's over a year old now, and even if it is the first adventure starring Sabreman it makes you wonder if it's really worth releasing.

For those who've never seen or heard of the Ultimate game, *Sabre Wulf* is a 2D maze adventure where you have to find the four pieces of the ACG amulet (Ultimate is the trading name of **A**shby **C**omputers and **G**raphics) and then escape past the Guardian. The maze doesn't scroll and flicks from screen to screen, and in all there are 256 in a 16x16 grid, when you move off one you automatically go to the next.

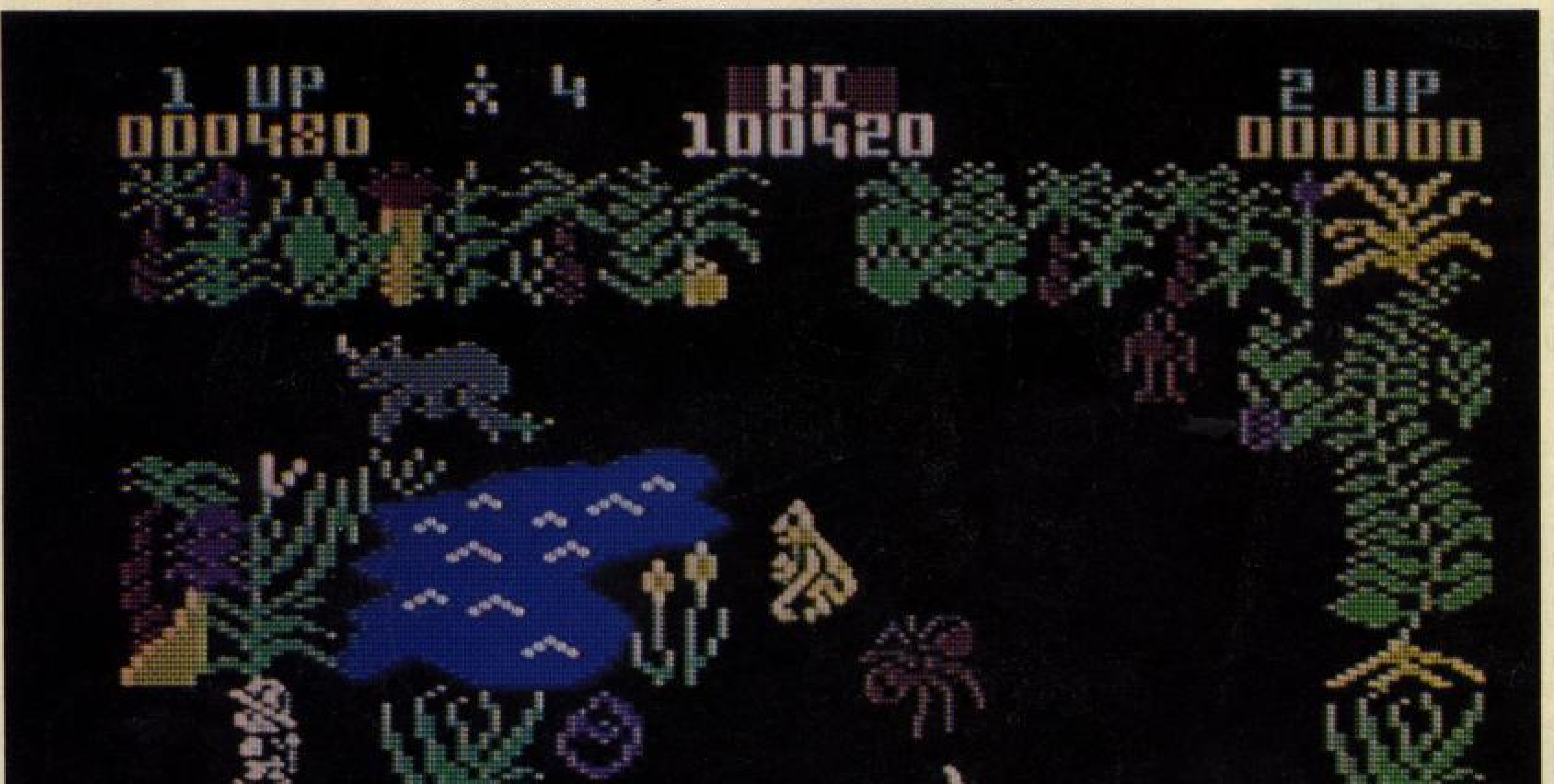
In this mass of screens there are clearings, paths and swamps, most screens just containing paths and the whole system adds up to a huge maze which really has to be mapped for you to get on. The paths and clearings are all surrounded by a multitude of foliage and some clearings have huts or lakes in them. All the pieces of the Amulet are to be found in one of the 16 clearings, so when you play it helps to know which paths lead to a clearing. Once you have all the pieces then you can set about finding the Guardian who, when found very near the start but a long way from it, obligingly moves out of the way and allows you to escape from the jungle.

Just to make things just a little more difficult there are creatures which live in the jungle. Most of them pop up in a cloud of smoke (materialisations) and can be destroyed with your sword. Others, the Sabre Wulf himself, tribesmen, hippos and rhinos can't be killed and have to be dodged, although the latter three types can be persuaded to change direction by a sound poke with your sword.

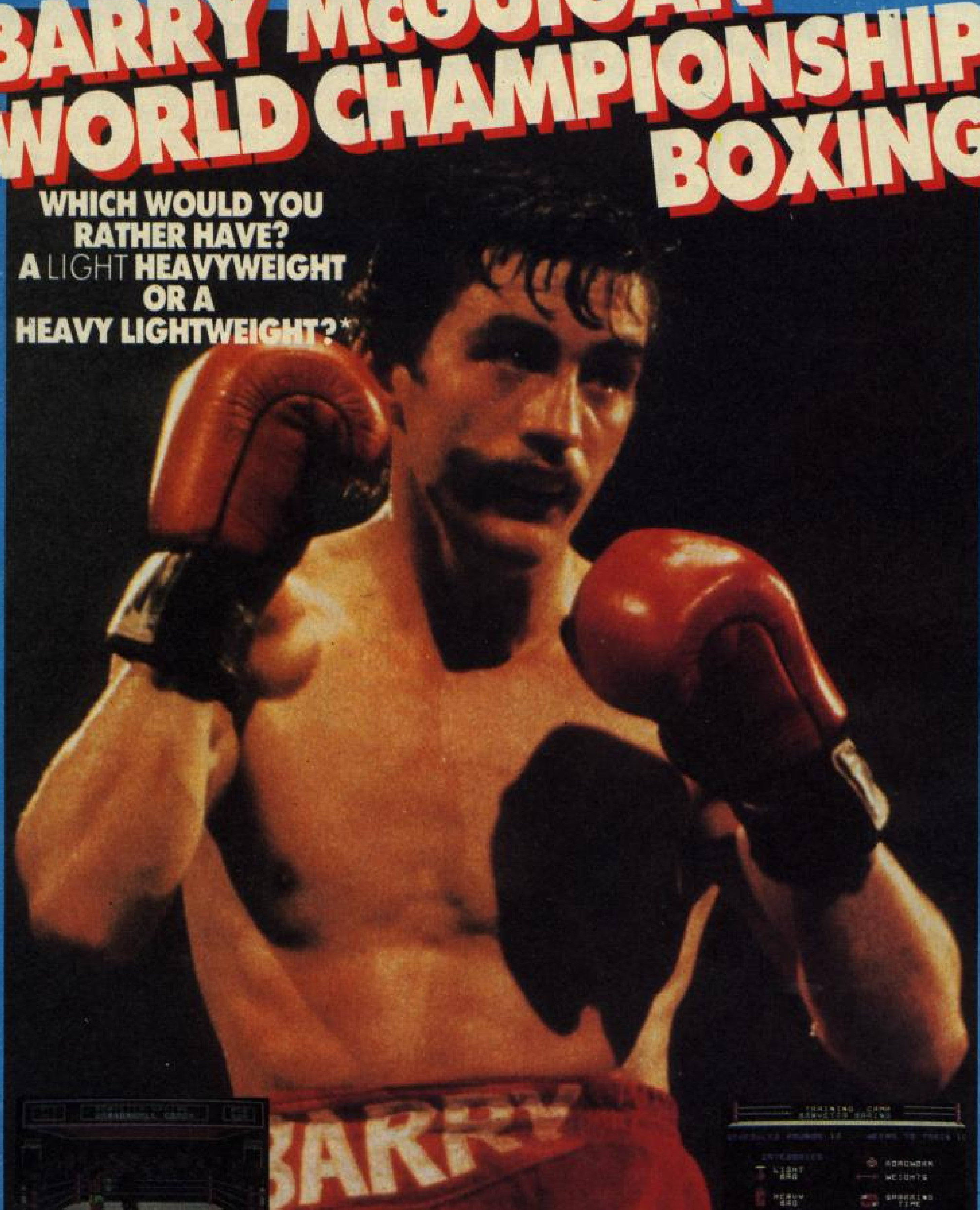
There are five types of Orchids to be found on the pathways; white ones have no effect, yellow ones poison you and make you feel like a sit down, red, blue and purple ones let you walk through animals (although purple reverses the controls and blue speeds you up).

To make life a little easier there are extra men to pick up (small voodoo-like dolls) and also objects, like swords, packets and rings to pick up on the way to give you extra points.

This is an almost pixel perfect conversion, the jungle itself is identical to the Spectrum and the animals and Sabreman too are perfect — as to how the game plays, we'll see next month when a finished version is available.



BARRY McGUIGAN WORLD CHAMPIONSHIP BOXING



Barry McGuigan World Championship Boxing. The first computer boxing game to give you 'real-life' action with all the style and strategy of the big fight.

Round One. You're up against 19 top boxers including, the champ himself, Barry McGuigan. You'd better box clever to beat these boys.

Round Two. You're aiming for the title. Time to create your very own boxing partner. You decide how he looks, how he fights. You put him through his paces to build up stamina and endurance.

Round Three. What a fight! What a champ! It's a knock-out!

*We know he is the best featherweight,but we thought it was a good line.

Sport
ACTIVISION
HOME COMPUTER SOFTWARE

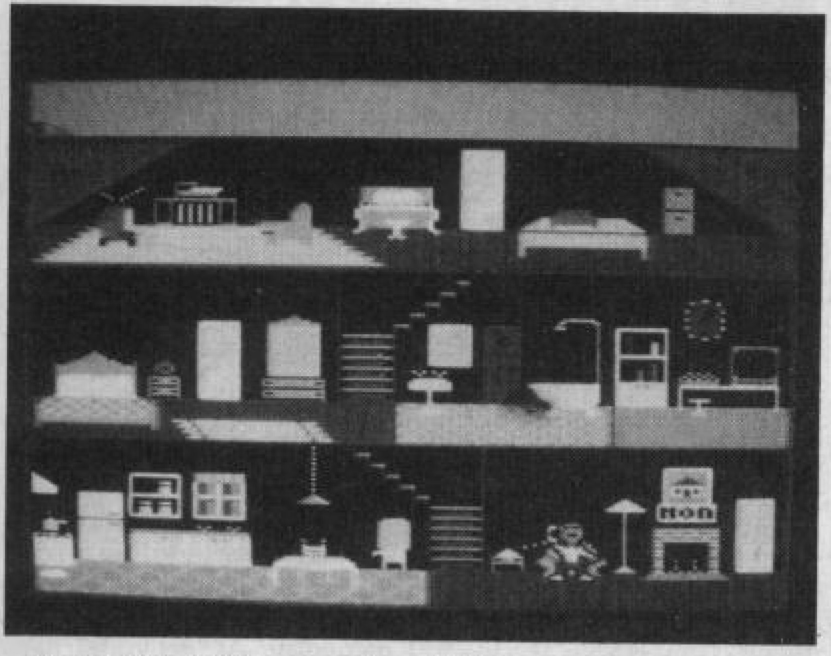
Available now on C64 Cassette. Coming soon for Amstrad and Sinclair Spectrum. Activision UK Ltd, 15 Harley House, Marylebone Road, London NW1 Tel: 01-935 1428
From selected branches of Boots, WH Smith, John Menzies, Lasky's, Spectrum, Greens, Woolworth, Littlewoods and good computer software stores everywhere.

THERE'S SOMEBODY LIVING IN MY COMPUTER — PET PERSON

Gary Penn takes a preliminary look at what promises to be one of the most stunning advances in computer entertainment yet from Activision.

Have you ever wondered why your computer behaves as it does? I mean, a computer's only lots of wires and chips and things, nothing more than electrical components? You turn it on, play a game or two, turn it off for the day, never really considering what does go on inside, for if you **were** to look closely enough, you may be surprised at what you might find lurking within . . .

Beneath the circuit boards and the dust . . . amongst the bits of sarnie that you dropped through the keyboard during that last hacking session . . . behind all those loose bits of solder . . . there lie people. Computer people. Teensy weensy little human-like beings that actually live in your computer! No-one had even known of their existence (although it later arose that they were aware of us), let alone seen one, until recently that is . . .



The Activision 'little computer people' research team first discovered this fascinating phenomenon earlier this year and immediately started to develop methods of enticing the little things out of the darker nether-regions of the computer and onto the video screen. They found that by loading up some form of 'accommodation' into the computer for them, the people were actually 'drawn out' into view, allowing their actions and lifestyles to be observed.

After months of taxing research the team found that the computer people have very similar personalities and traits to those of ordinary humans and it turns out that they eat, sleep, take great care in personal hygiene, read, exercise and indulge in a host of other everyday activities. At first these mini-people were a little shy and wary of their new acquaintances, but as time and development progressed they quickly learnt to relax and became far more amicable towards the big 'outsiders'. Acting 'head' of the research team, David Crane (of *Pitfall* and *Ghostbusters* fame) said, 'It's incredible when you think about it, we've discovered a whole new society. We're learning more every day, but I have a feeling we've only just begun. For example, while they seem content living in the homes we provide, we're not quite sure what they bring in with them when they move in. We're very anxious to get a look inside the closets.'

It's this sort of interest and dedication that has enabled Activision to make these 'homes' available to the public in the near future.

The home used to coax a computer person (or 'Pet Person' as they were affectionately dubbed) from the computer is a two-and-a-half storey one, complete with all the luxuries required to live a happy and comfortable life. All manner of furniture adorns the 'pad' along with carpets, full hot and cold running water and essential leisure items such as a computer, a television and a stereo system.

Once a Pet Person has decided to move in he will behave as he wants to, depending upon his personality. He eats, exercises and sleeps of his own accord but you must remember to keep his food and water topped up, lest he becomes ill through lack of nutrition! Should you be so callous as to starve the poor fellow and his health deteriorates badly, he turns a rather disturbing shade of green. He then starts moving slower and slower, staggering about in an almost drunken state, until he finally pops his clogs . . . sniff!

Watching the lifestyle of a Pet Person is incredibly absorbing and intriguing. When he's hungry he trots on off to the fridge for some food, grabs a few utensils from the cupboards and cooks himself a meal. He then proceeds to lay the table, sit down and consume the food in front of you — most Pet People even wash and dry up once they've finished!

After such a tasty meal it's always nice to sit back in a comfy armchair, relax and possibly read the latest newspaper or book by the light of a lamp. Some Pet People think so too! If things get a bit chilly the little guy takes the initiative and goes out back to cut up some firewood with his chain-saw (complete with realistic chain-saw sounds)! When he feels he's cut enough he'll stroll back in, dump the wood in the fire-place and start up a roaring fire!

As the night draws in and Pet Person grows weary after a hectic day, it's time for bed. A quick drink of water quenches his thirst before he makes his way upstairs to the bathroom, where he politely relieves himself behind the closed door of the lavatory (Pet Persons have to go too, you know!), flushing the loo and washing his hands just like his mummy told him.

And what about brushing one's teeth before going to bed, eh? He does that as well! Out comes the toothbrush and toothpaste from the bathroom cabinet and away he goes, furiously brushing from side to side, up and down amid an increasing plethora of 'tooth-brushy' noises and froth. He swills his mouth out and washes his handies for the umpteenth time, before strolling off to the bedroom where he rummages through a chest of draws for his jim-jams (that's **pyjamas** to the uninitiated). Ah! There they are. Into the wardrobe he nips, to cover his modesty as he changes and a few seconds later he's ready for bed. Well not quite he isn't, as he's just realised that he left the kitchen light on and anyway, he's got munchies . . .

Pet Person sleeps peacefully, dreaming of the new day just around the corner and all the things that Pet People dream about . . . until some inconsiderate person outside the computer decides to ring his phone that is! This results in a rather grumpy little Pet Person clambering out of bed and storming downstairs to quell the infuriating clanging pulsating through his head. Just as he's about to sit down and take the call . . . the doorbell goes. And then the alarm clock . . . Aargh! This sort of external meddling doesn't go down too well with most Pet Persons and, quite rightly, they get pretty cheesed off with their owners (you wouldn't (shouldn't) treat an animal in this way, so why a Pet Person)?

To cheer him up a bit you can always send him small gifts such as books and records or you can give him a reassuring pat on the head if he really gets down!

Believe it or not, it is actually possible to communicate with these little people, and in more ways than one. By typing in requests via the keyboard you can get them to perform menial tasks and 'tricks' . . . sometimes! As each person has their own personality, it doesn't mean that you can tell him to run around the house stark naked with a stick of celery in his ear, music blaring as he does so, and expect him to actually do it! You can hint and say please and he might do something — for instance informing him (politely) that he smells a bit might inspire him to take a shower, or asking him to 'please play the piano' might sway him to do so (even if he can't play it that well)!

Pet People are in fact quite friendly and love to let you know they are. A typewriter is provided for them to 'talk' to you and if correctly motivated you can

As well as releasing *Pet Person* (see over the page for more information) later this year, Activision have a couple of other titles up their proverbial sleeve. Here's a brief rundown on what's to come with a PROBABLE release date and price, but then nothing's definite other than the content of the games themselves. More information next month . . .

FAST TRACKS

A sort of single screen version of Electronic Art's *Racing Destruction Set* with slot cars. The game allows you to design and build your own tracks in a similar way to *RDS* but (and this is a very important **but**) you can actually save the tracks out for **independent** use of the main program! Although *Fast Tracks* is for one player only, there are still enough thrills and spills to make it a race game worthy of consideration.
Probable Release Date: November, £9.99 on cassette and £14.99 on disk

HACKER

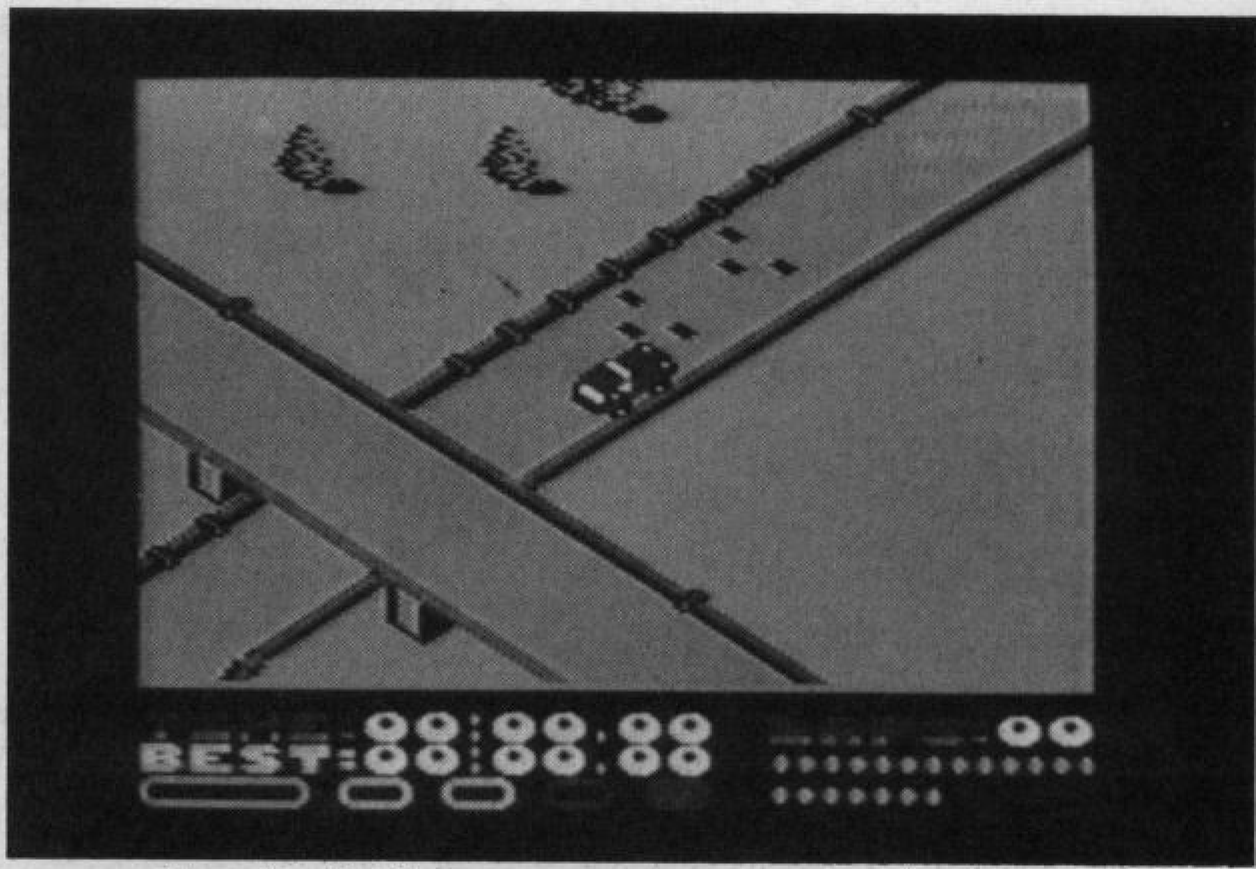
Hacker is an adventure game somewhat similar to *System 15000,* but with arcade overtones. You start with absolutely no information at all and must break into the main computer of an important firm. Later in the game you end up zipping around the world via a secret underground network, trading secrets and everyday objects (including even Beatle albums!) and avoiding detection by enemy satellites. Gripping stuff full of strategy, espionage and most importantly, hacking!
Probable Release Date and Price: September, £9.99 on cassette and £14.99 on disk

GAMEMAKER

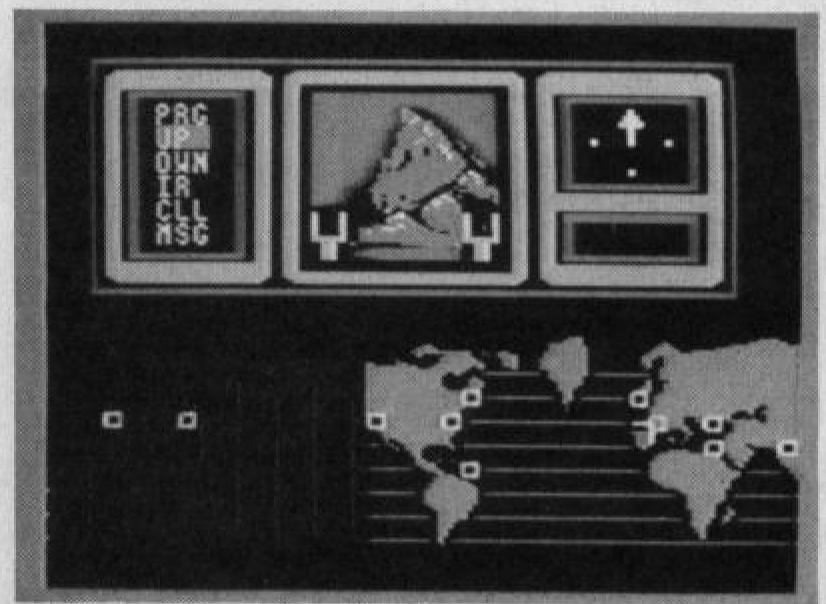
From the same author as *Designer's Pencil,* Garry Kitchen, comes a new utility to enable to design and 'program' (I use this term **very** loosely as it doesn't really apply) your own games quickly and easily. It utilises the same sort of comprehensive approach as **DP** with joystick controlled 'commands' and contains sprite, character and background editors as an aid to 'building' games.
Probable Release Date and Price: October, £14.99 on disk **only**

BALLBLAZER

This Atari classic (as briefly mentioned last issue) could well be available on the Commodore around Christmas,so long as Lucas films consider the 64 conversion good enough to release (such perfectionists)! If not, the game will never see the light of day on the Commodore — AAARGH! The version we've seen is brilliant, if a little flickery and slow in places, but this doesn't detract from the incredible playablity of the game. Lucasfilms obviously feel otherwise. Oh well, we live in hope . . .
Probable Release Date and Price: This Year?, £9.99 on cassette and £14.99 on disk



FAST TRACKS



HACKER

And a couple of names to look out for . . .

FUTURE BALL (something to do with balls in tubes).

ALTER EGO — not so much a game, more a way of life. A program where you make your own decisions as to how you should grow-up and live, complete with all the problems one would expect to encounter during the stages of maturity eg: sex and dying, to name but two.

KORONIS RIFT — from the makers of *Ballblazer* and *Rescue on Fractalus*, Lucasfilms, comes a brand new program with stunning graphics and gameplay. As Activision have the rights to release the Lucasfilm games in Britain (only the aforementioned two at present) it does look as if we know where this next one's going to come from . . .

Unfortunately we've seen (lovely screen shot) and read (translation courtesy of Franco 'I should have been a linguist' Frey) nothing more than a piece in a German computer magazine, *Happy Computer*. But from what little information was there, it does sound promising, so keep your eyes peeled and your ears close to the ground for the next couple of months.

PET PERSON

get them to say 'hello' and tell you how much they like you (unless you've been a bit rough with him, in which case I wouldn't exactly expect him to turn round and say 'thank you').

As well as having a literary talent, Pet People have their own language. If you were to eavesdrop on a phone call, say, you would more than likely hear him babbling away in a rather strange tongue, consisting of muted murmurs and 'wah wah's similar to those used by Snoopy in the Peanuts cartoons. They also tend to talk to themselves quite a lot, especially when behind closed doors!

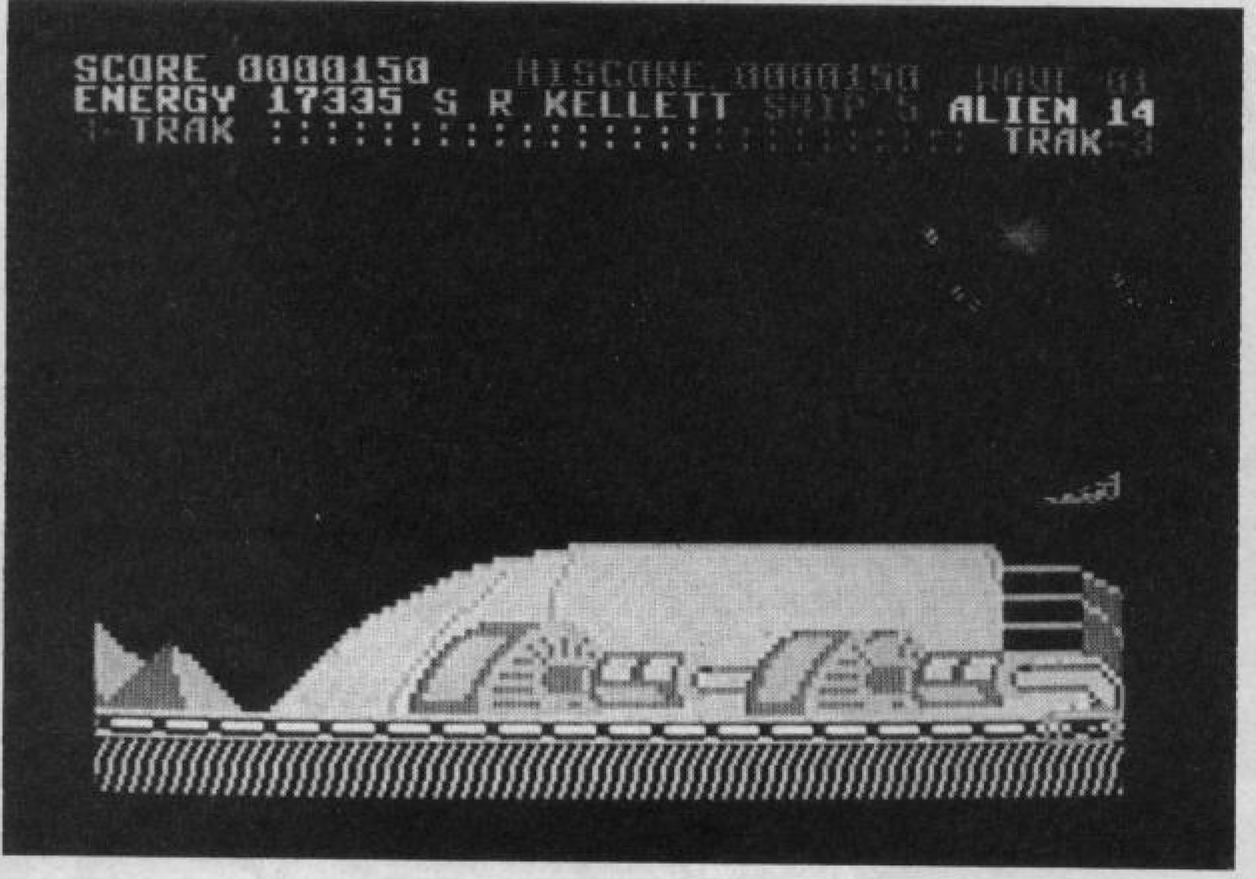
There's Someone Living in my Computer will be released by Activision towards the end of the year on **disk only**. At the time of writing the name is subject to possible change and there are **still** quite a few additions to be made, but this is potentially the most exciting piece of software yet I've seen this year.



ZZAP! TEST

RASKEL

Budgie/Alligata, £2.99 cass joystick only







Raskel is yet another example of the rising quality of budget software. A year ago this could have quite easily sold for a fiver and no one would have felt ripped off. Although Raskel is yet another defender derivative there's enough new features in it to fool you into believing it's an original concept. The initial impression leaves you thinking Raskel is very similar to that other son of Defender, Sheep in Space, but after a few minutes play time you soon realise that a lot more depth and imagination involved. The graphics are nice and slick involving some very smooth multi-speed scrolling. Ship control is good and responsive. There's just the right amount of momentum to make movement seem realistic but not so much as to hinder you. Solid sound effects and varied sprites all add up to a very professional and compulsive alien zap. Raskel impressed me a great deal and excluding Dropzone it's one of the nicest Defender clones I've seen for a long time. If shoot em ups are your scene then Raskel is a very sly buy indeed.

Raskel puts you on a two way scrolling planet with the mission of defending it against marauding aliens. Sounds familiar? Yup, you've guessed it, it's a Defender variant and a very good one at that, and it comes from a new budget label with the men from Alligata behind it.

When you start the game your ship rises up from a vehicle on a track at the bottom of the screen. This is what you have to defend, if the track on which it sits gets totally destroyed then the planet will be blown up and you have to fight it out in space against loads of aliens.

The vehicle scrolls with you all the time and is totally unarmed apart from a track bomb which when set off destroys every alien on the track.

When you start the game (from any level up to nine) you are given a certain amount of aliens to destroy. If you destroy them all then you are given a bonus and advance to the next wave. Unlike the track vehicle your ship is pretty well armed with a high power laser cannon and a shield which is shown on screen as a number. It starts at 20,000 and goes down every time you get hit by an alien or when you blast aimlessly.

The aliens warp in at the start of the wave and instantly start zooming about the place firing crazily. Some drop to the bottom of the screen and start to attack the track. Of course when this happens you have to start blasting them instantly otherwise you lose your track and consequently the planet. When that happens you are forced to start the wave again, only this time with faster and more numerous aliens.

There are twenty levels in all that should keep the trigger-happy person quite busy for considerable amount of time.

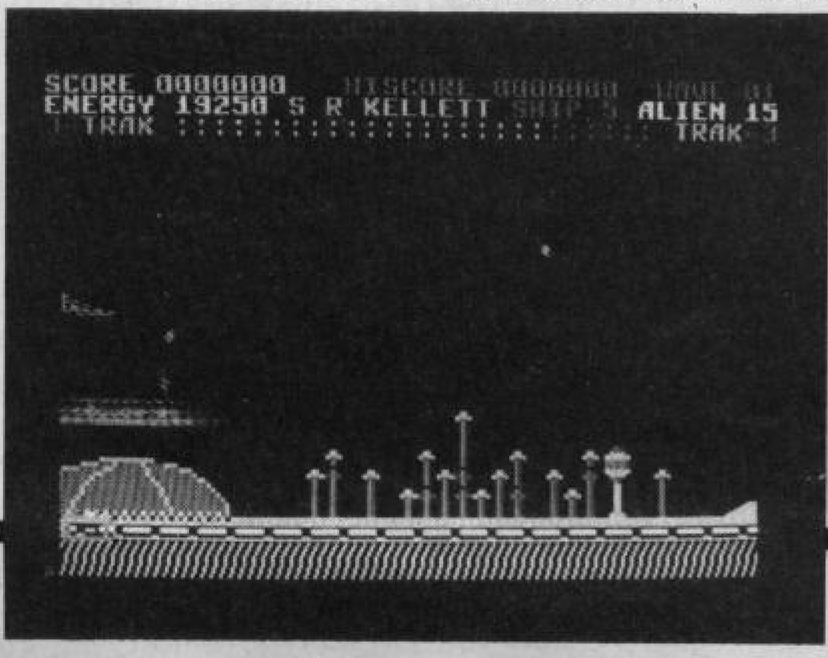


As budget releases go, this is a very competent one. The graphics are fast and smooth with some nicely defined and animated nasties and the sound is good, fitting the game well. Although Raskel *doesn't offer much in the way of originality (it is really a Defender clone) it does have plenty of fast, furious action to keep you busy.*





I always love a game of Defender and this one is a pretty neat one. The scrolling landscape is nice and smooth and there's a twist in the plot which makes it a really refreshing shoot em up to play. The sound effects are particularly good and the speed of the game itself is very fast. Graphically it hasn't the crispness of Dropzone although the landscapes are colourful and varied. The aliens are particularly vicious and reaching level twenty will take a fair bit of lasering. It's a shame there weren't detailed instructions with the game, most of them you have to find out by trial and error through playing the game. Still, it's an excellent game and at £2.99 a real bargain.



Presentation 78%
Level selection, but sparse instructions.

Graphics 79%
Colourful, fast and smooth.

Sound 61%
Brilliant blasting noises and FX.

Hookability 83%
Who can resist a good blast?

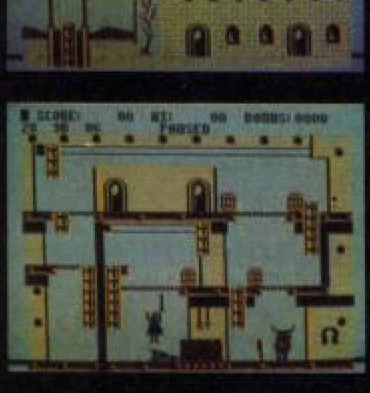
Lastability 81%
With twenty levels you'll need all the skill you can muster.

Value for Money 90%
A great shoot em up at a really cheap price.

Overall 80%
Excellent first release from Budgie.





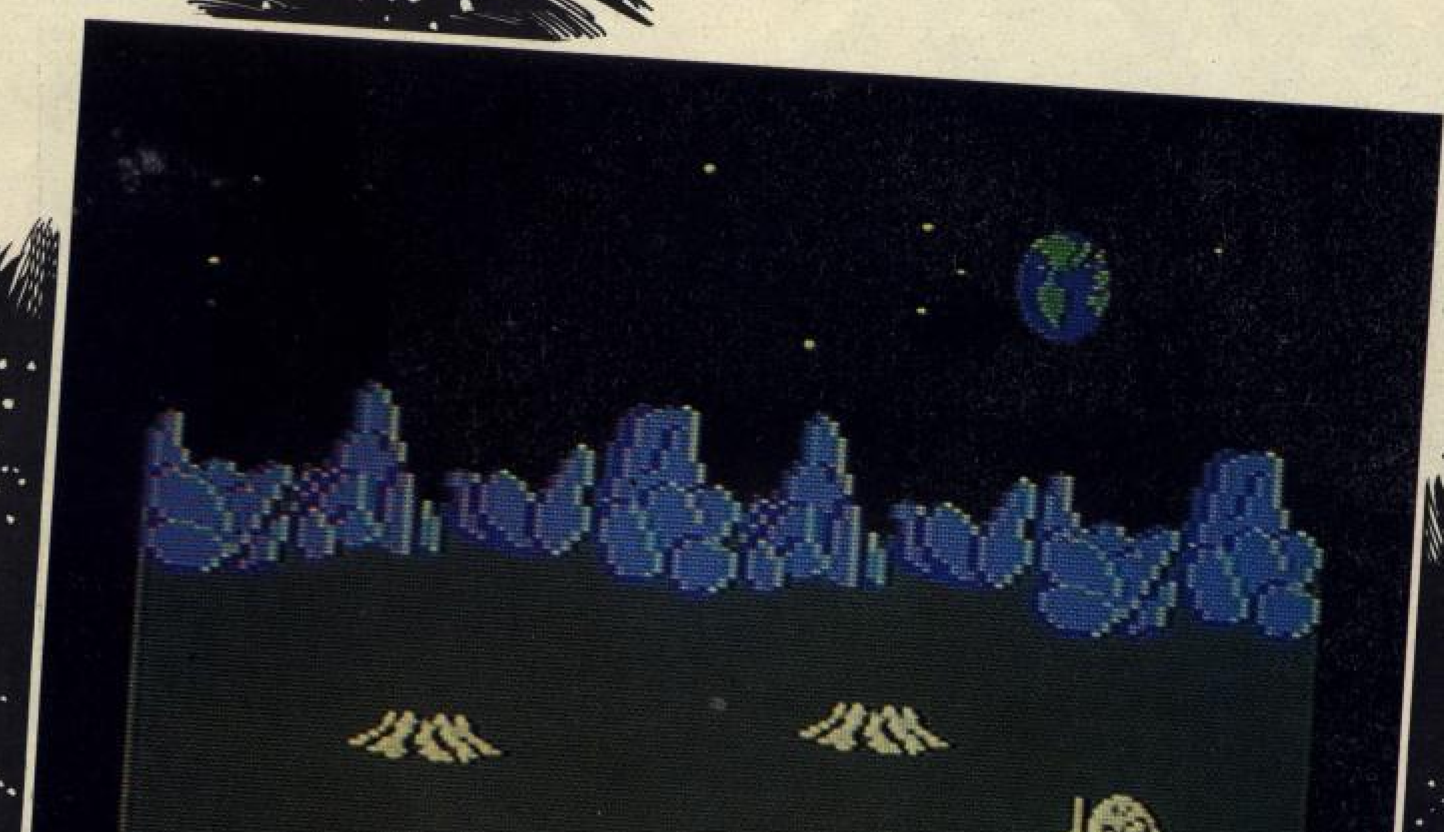




NODES OF YESOD

Odin Computer Graphics, £9.95 cass, joystick or keys (definable)

SIZZLER



There have been some rather weird signals emitting from the moon lately so you, Charlemagne 'Charlie' Fotheringham-Grunes, have the task to pop up there and see just what is going on . . .

The game begins with you trudging about the surface of the moon, complete with spinning Earth low on the horizon, mountains, rocks and craters.

Don't fall into a crater as soon as you start, you have to find a friendly mole who will help you on your quest. A mole on the moon, you cry. Well, yes (it must be all the cheese) and you have to capture the little devil as he pops up from behind a rock. Capturing him (he must be a him 'cos he's got braces) isn't too hard, just jump over him and he's all yours. These moles are good little creatures and can help you in the game by burrowing through certain walls to allow access to other caverns.

When you have your mole, you and he can leap into a crater and fall into the cavern below, which has ledges, monsters and (sometimes) floors. Most of the monsters are a right pain and continually try to crash into you. When they do they'll sap some of your life energy, if it diminishes to a certain point our hero has to sit down to recuperate. If it gets to a critical point then he'll lose one of his three lives (although there are extra ones which you can pick up).

You can use ol' moley-babes to help you out in these situations; pressing up on the joystick will bring him into action.

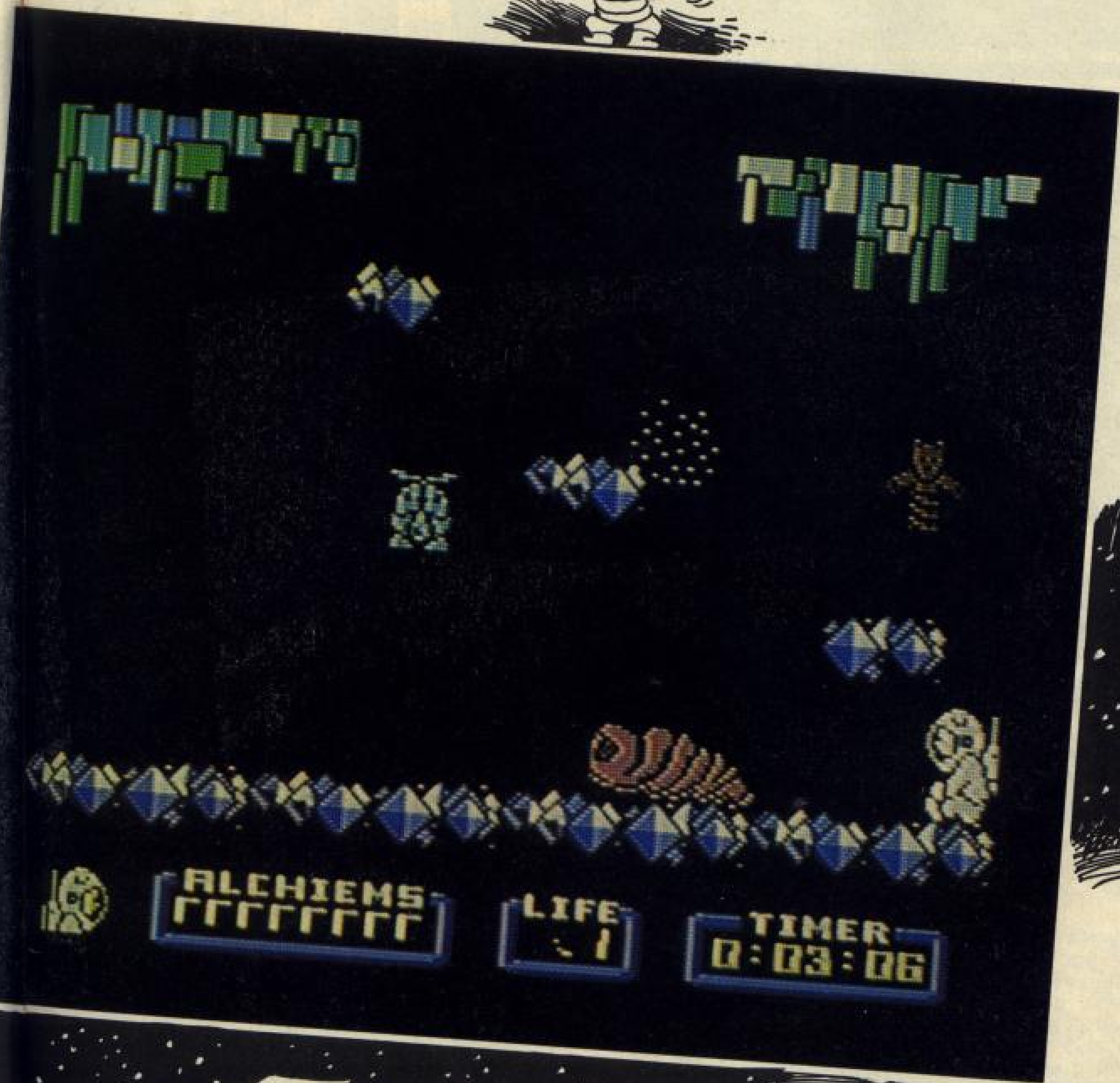


There is still a distinct lack of arcade adventures on the 64 so it's always a pleasure to see somebody releasing one — especially when it's as good as this!

The graphics are first class with some excellent, atmospheric backdrops complemented by an equally atmospheric and soothing piece of music (along with the great tune on the title screen and the game over music). The characters are eloquently defined and brilliantly animated with fantastic cartoon-like qualities — Odin's attention to detail is certainly commendable.

There's plenty to explore and most importantly, map, meaning that collecting the eight alchiems to unlock the cavern containing the monolith is by no means easy, but it is very absorbing and enjoyable. Nodes of Yesod is Odin's first release for the 64 and hopefully it won't be their last. In fact it won't be, or rather it isn't since they're releasing another promising game of the same genre in the very near future — Robin o' the Wood.







This is definitely one of the best aardvarks I've seen on the Commodore. The graphics are superlative with fantastically coloured rocks, crystals and boulders and brilliantly defined and animated aliens. Exploring and mapping the game will take quite a while, solving it will take even longer. There's plenty to do and discover and whilst you're doing so a great atmospheric tune burbles away. Other bits of music are excellent too, especially on the title screen. The instruction booklet that comes with the game is a model example, complete with a piece about Charlie himself that is cleverly amusing. One look at Nodes of Yesod *will get you hooked — just try it.*



Charlie will stick where he is and you'll be able to move the mole about the screen. By simply crashing him into most monsters you will find that they'll explode, although some of the animals are immune to moley's death grip.

These monsters will pester you the whole time you're on your quest to find the Monolith, the objective of the game. To get it you have to collect the eight keys, or alchiems as they're known. These are littered around the 256 screens so quite a bit of exploration is necessary. The alchiems are made of crystal and have to be picked up by walking over them, once picked up they're yours, well, until you meet the red spaceman ghost. This unsavoury character who pops up from time to time will swipe one of your alchiems if he touches you, so you'll have to avoid him at all costs.

The task of exploring the whole system is not a simple one and a little cartography would not go amiss. The whole underground network comprises of many separate caverns. Access to most is only possible if you use your burrowing chum, just get him out of your pocket and put him against a wall. If the wall is diggable then he'll burrow his way through in next to no time, digging a big enough space to allow you to squeeze through into the next screen.

Throughout the caverns there are many weird things which either help you or help ruin your game. Whirlwinds for instance, if touched, transport you to another cavern in a different part of the game. There are also the added hazards of huge, deep shafts down which you can plummet and lose a life . . . mind you, there is one massive shaft you may tumble down arms flailing, that has a powerful updraught allowing you to land softly.

There are things called gravity sticks which you can use to help you along. These, when planted in the ground, cause a gravity field to be transmitted which results in the destruction of all monsters in the immediate vicinity — handy, especially when your life energy is at its lowest ebb.

There's also a novel aspect to *Nodes*. As with the current vogue for music specialist remixes, Odin have done a 'disco' remix of this game, so on the other side of the tape, should you be bored with sedate moon gravity, you can play the super fast 'bop' version — it's quite different in 'feel'.

Presentation 92%
Well packaged and documented with good options.

Graphics 96%
Superbly defined and coloured backdrops, brilliantly animated sprites.

Sound 94%
Excellent tunes complementing the game perfectly.

Hookability 97%
Overwhelming urge to explore the depths.

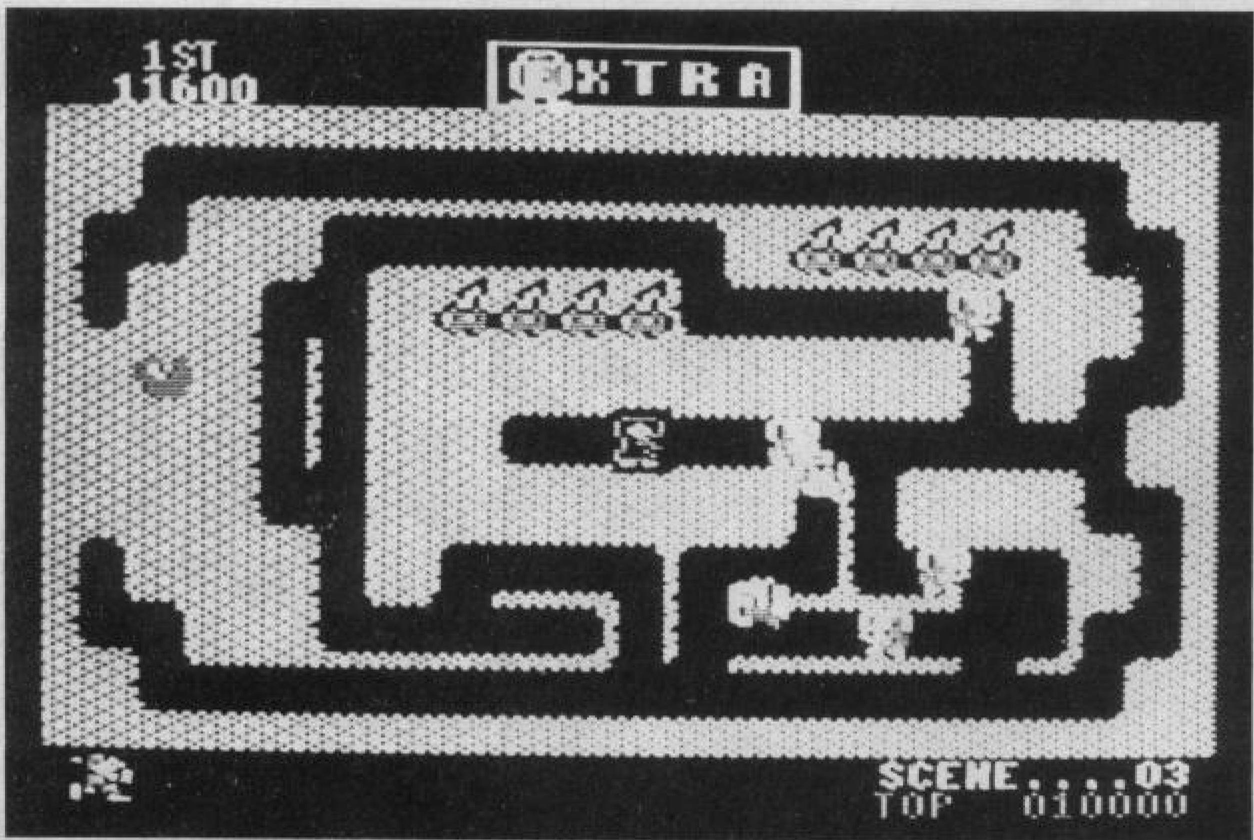
Lastability 94%
It'll take a long time to recover the Monolith.

Value for Money 93%
Such a mega game for a measly price.

Overall 95%
Simply the best aardvark to date.

MR DO

US Gold/Datasoft, £9.95 cass, £14.95 cass, joystick (left or right handed)







This highly original game, the arguable father of *Boulderdash*, was a very popular arcade hit during 1983. The original Universal game has been perfectly copied by Datasoft under official license.

Mr Do is a clown although at the moment not a particularly jolly one. He's stuck in a surreal candy striped underworld and there are meanies trying to get him from everywhere, what a predicament! The only way of escaping is by either collecting every single cherry that's dotted about the screen or by destroying all the persuing monsters. Even then it's a case of 'out of the frying pan into the fire' and onto an even harder screen.

When you start the game you find yourself at the bottom of the screen which has a few tunnels, apples, cherries (in groups of 2x4) and a door in the centre of the playing area. As the game commences, red creatures emerge from the door and give chase. It is your choice whether you start burrowing through the ground or charging through the tunnels.

There are two ways of finishing the screen. Firstly you can eat all the cherries and the best method is to run over a group of them in one go. If you get eight cherries without stopping between any of them then you'll get a 500 point bonus.

The other way is by killing all the ravening monsters. To do this you can use two methods. When you start you are given a magic powerball that may be fired at any time. This bounces up and down the passageway until it meets a nasty which it destroys by exploding. The other technique is to drop one of the apples *Boulderdash* style onto the persuing denizens. Usually it is best to tunnel upwards under an apple and wait until there's more than two baddies coming up the tunnel. Move left or right and let the apple drop on their unsuspecting bonces.

As you progress through the screen you sometimes get a creature that emerges from the top with a letter on it's chest (E,X,T,R or A). Destroy this and the letter appears at the top of the screen. The other way to get these letter monsters is by waiting until all the red nasties have emerged. When they do then the door turns into an item of food. Get this and the red nasties freeze and a letter monster emerges to give birth to three more 'orrible blue meanies which give chase. You can squash these as usual, but only one at a time since the monster following the one that has just been squashed will eat the apple. If, on the other hand, you squash or blow up the letter monster the blue ones will turn into apples and fall. This is quite useful — if you can catch the letter monster at the right time then you can squash most of the red nasties as well. Once the letter monster has been destroyed then the red ones will unfreeze and chase you at an even faster rate.

If you manage to destroy the correct letter monsters and spell out EXTRA then you'll automatically finish the screen, go to an amusing animated cartoon and be awarded a bonus life.

After every third screen you are rewarded with a cartoon style screen where you are given a 'very good' message and told the time and scores for the three previous screens.



The arcade game of the same name has been around for some time and was one I enjoyed playing frequently in its time. There have been a number of attempts at a Commodore version and although most were creditable, none have quite captured the gameplay and thrills of the original. Now the official version has at last arrived and it's as close to the original as is possible, considering the original was on an upright screen. The only thing is, I didn't find myself enjoying the game as much as I used to, but then that's only to be expected since the game is sprouting a few grey hairs. Still, this is an excellent arcade conversion and it will definitely appeal to ardent fans of the original.



Although Mr Do *was originally an upright screen game Datasoft have done absolute wonders in converting this ace arcade game. It's been a long time coming but the wait has been worth it — here stands, surely, the best version of* Mr Do *on any micro. If you liked the original then you'll absolutely adore this. It's got all the features, tunes, cartoons and is as graphically identical as is possible (marred only by the fact that the presentation has to be in horizontal screen format). The game itself is immensely hookable and I found myself (and still do) going back to it again and again to push my score up just that little bit more. If you have a* Mr Do *machine near you don't bother to play it any more . . . go out and buy this brilliant conversion now and save yourself a bit of money.*

Presentation 87%
Novel left/right hand joystick options and amusing intermissions.

Graphics 78%
Identical to the arcade game.

Sound 69%
Quite a few tunes, identical to the original.

Hookability 86%
With 'free' credits you want to keep at it.

Lastability 68%
Screens get harder but are rather similar.

Value for Money 69%
If you still play *Mr Do*, a good investment.

Overall 75%
Excellent conversion, but a bit dated.


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CAN



I PLAY WITH YOUR ZOID . . . ?

Before anyone starts carping about having seen this article somewhere else, let's be the first to tell you it appeared in similar form in the September edition of CRASH, but why should all those ZZAP!ers who don't read our sister magazine miss out on an article that is of interest to everyone? — so there. Anyway, Jeremy Spencer, seized the opportunity to spend a day with THE ELECTRONIC PENCIL COMPANY, during which he learned about their work on The Fourth Protocol *and caught a bad case of Zoids.*

I could scarcely contain my excitement when two attractive packages arrived at ZZAP! Towers; they rattled beautifully. Sadly, one was addressed to Mr Roger Kean, and the other to Crash Ed Graeme Kidd. I can't deny that I was tempted to scrape a little wrapping off have a peek.

Just as my fingers found a hold on the sellotape, in stomped Graeme. It's not that he's an aggressive sort, but his newly shaved head and gleaming Doc Martin boots lend him a somewhat menacing air. I replaced the box, retreated to my desk and peered out from behind my monitor.

I watched as Graeme peeled off the wrapping and cast its contents onto his already muddled desk: he had got a **Zoid**. Sounds nasty I know, but a Zoid is in fact something that you would be grateful to catch. *I* would be. Graeme opened the carton and stared bewildered at the pile of components it contained. He ungraciously refused my eager offer to help him build the thing, but did allow me a peek at the picture on the box.

This Zoid was **Red Horn The Terrible**, an powerful looking robotic monster, bristling with guns and armour. I could see that here was an awesome toy, a toy to fire the imagination. Roger's was **The Mighty Zoidzilla**, and I was delighted to see it was even bigger than Graeme's and bristlier still. I sat down, sucked my thumb and dreamt of Zoids: Zoids at war, fighting each other for the domination of some wretched planet — what a game this would make.

Having failed to get my hands on either Roger or Graeme's Zoid, I resigned to sulking in the corner. Soon, Roger took pity on me. He explained that since he was just **too** busy playing with his Zoid, perhaps I would like to pop off down to London and have a chat to the team writing the Zoid game? What a question! . . . a chance to meet the men who would breathe life into these monsters, the men who would turn fantasy into a computer game — the men who may just have a spare Zoid or two.

Hastily I scribbled down the address of the meeting place — an Italian cafe with a strange name, just off Cambridge Circus in London. I turned and grabbed the photo-chemical image-storage device and made for the car before anyone had the chance to change their mind. The engine burst into life, and the car shot forward with a scream. (The scream was from the competitions editor who had been polishing the exhaust — silly minion.) I was on my way to a rendevous with **The Electronic Pencil Company**.

The EPC, as they are known to their friends, consist of Rupert Bowater, Benni Notaraianni and roughly half of Paul Norris (the other half of Paul is reading history at university). The fourth person present was Chris Fayers from **Martech**, the software house that had commissioned the Zoid game. Faced with the opportunity of meeting the team responsible for putting together *The Fourth Protocol* I couldn't resist asking a couple of questions about it. Like, for example, how they had come to do it and, what was the solution?

It was obvious that I would have to spend some time getting to know these guys before they would spill the beans, so I squeezed myself onto a seat behind one of the tables and ordered a round of coffee.

Rupert is a tall and dashing chap who speaks in a voice that is well matched to his name. At university, while reading Geography, he had had a very bad experience with a computer and a punched card reader. He decided that he never wanted to speak to a computer again, never mind feed it punched cards, even punched cards in the wrong order. However, after finishing a sociology course he developed an interest in the brain's visual system and since a great deal of the more interesting work in that field involved building computer simulations, he was forced to talk to a computer again. Second time around, he found he had a capacity to cope with computers and their funny little ways. After leaving University Rupert decided that he really could fancy a computer after all, it was simply a matter of finding the right type. He applied for a job in the business world.

One of his application forms ended up at **Thorn** where it began to journey from department to department ending up, eventually, in the Computer Games Division. Here Rupert met Paul and Benni, and they began working as a team, producing games software for the Texas Instruments machine. After spending some time wining and dining the TI Rupert, Paul and Benni got to know it really rather well. They produced three games destined for cartridges: *River Rescue*, *Sub Commander* and *Computer War*.

Unfortunately, due to circumstances well out of their reach none of their games ever reached the marketplace. Although the trio had been a little late in turning out the final products, a much greater delay was caused by the company responsible for producing the ROM chips for the cartridges. At this time the TI was beginning to vanish from the Face Of The Earth, so Thorn decided not to market the games but to recoup their losses by other means. The net result was the software industry's first chip hillock, containing the three late games — some 30,000 chips large.

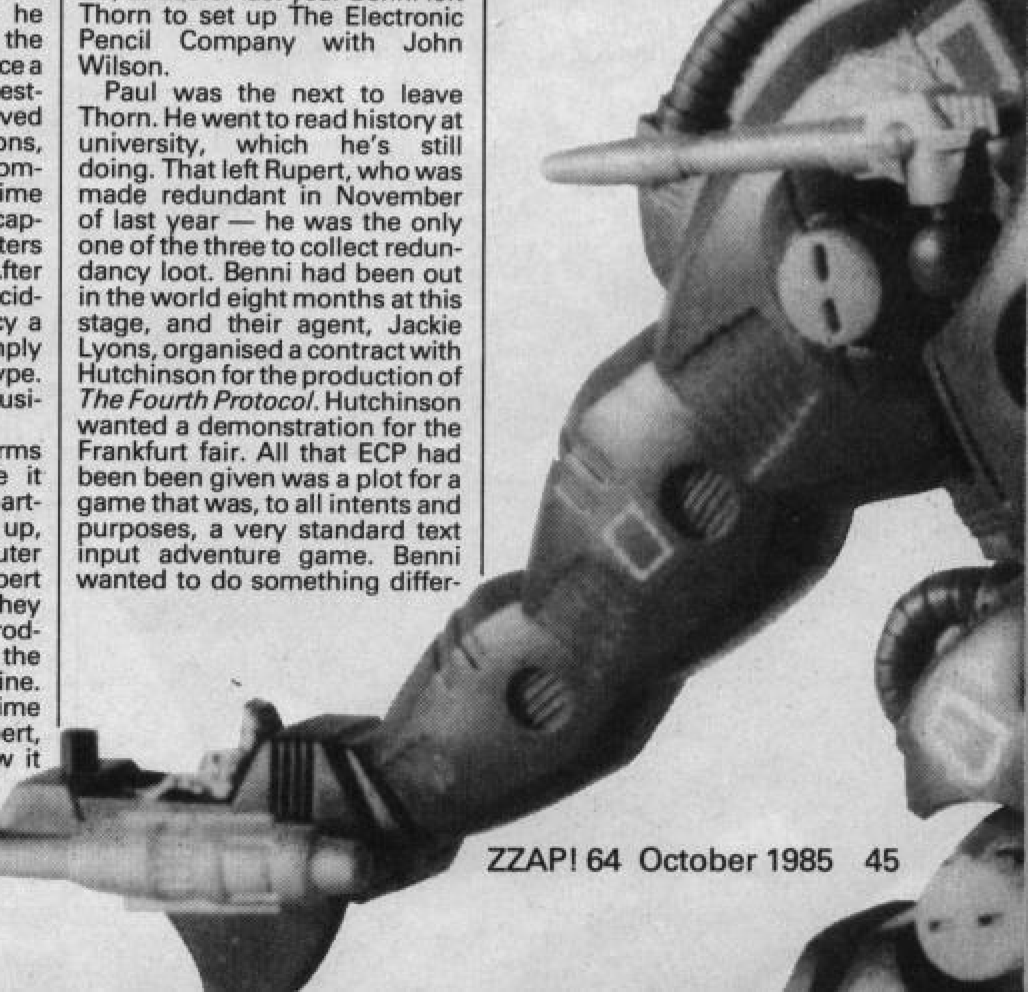
After the TI fiasco, Thorn decided to create an IBM team. Our heroes spent three months trying to persuade the powers that be that they did not want to be on such a thing. Benni stayed, while Paul and Rupert moved onto programming Commodores. The two releases of that era, under the *Creative Sparks* label, were *Java Jim* by Rupert and *Ice Palace* (reviewed in issue 2) by Paul. Benni was beginning to reflect on his short post-university life, spent writing diagnostic programs for cash-point machines. Taking stock of his situation, he decided that life could be better on the outside. So, at Easter last year Benni left Thorn to set up The Electronic Pencil Company with John Wilson.

Paul was the next to leave Thorn. He went to read history at university, which he's still doing. That left Rupert, who was made redundant in November of last year — he was the only one of the three to collect redundancy loot. Benni had been out in the world eight months at this stage, and their agent, Jackie Lyons, organised a contract with Hutchinson for the production of *The Fourth Protocol*. Hutchinson wanted a demonstration for the Frankfurt fair. All that ECP had been been given was a plot for a game that was, to all intents and purposes, a very standard text input adventure game. Benni wanted to do something different, so he developed the idea of the windows and icons. His ideas were well received at the Frankfurt fair.

Some of the other ideas that had been incorporated into the demo simply could not be put into the final version — the digitised photographs are a case in point, only one of them made it through in the end. By Christmas John Wilson had left ECP, so Rupert took his place, and they had to produce the finished game.

The approach that Benni and Rupert had used in *The Fourth Protocol* was outstanding because it was so fresh. Icons had been used before, but not to such effect. *The Fourth Protocol* was the first adventure game that I actually sat down and wanted to play. For me, the icon system neatly took away the tedium that I find prevalent in ordinary adventures.

As the members of EPC shared the opinion that it was no good having a games designer if he wasn't a programmer, they ended up doing much of the design work for the Hutchinson game — and they will be responsible for all the design work on Martech's Zoid game. How else could they achieve the



originality for which they strive, and attained with *The Fourth Protocol*?

Rupert voiced a very low opinion of games that copied existing programs or other authors' ideas and methods, proclaiming such practices to be immoral. Another point that they are all agreed upon is that the pursuit of technical excellence in a game can be a waste of time. Paul feels that 'technical brilliance is all well and good . . . but the most important lesson that I have learnt is never to lose sight of the final product'. He reached this conclusion after spending far too much time developing a superior scrolling routine for *Ice Palace* when a simple page scroll would not have detracted significantly from the overall effect of the complete game.

Rupert remembers spending hours and hours perfecting the masking that would allow an object in one of his earlier games to pass through a triangle without colour clash. 'Nobody even noticed let alone appreciated my efforts'. They did agree, however, that much was owed to authors who had invented new techniques which had combined to produce games that, as Chris observed '. . . two years ago people said were impossible'.

As a team two and a half persons strong, EPC are ready to face their next task, even though it means upgrading their underpowered and overworked Beeb. I was mildly surprised that they had managed to used an unexpanded Beeb for code development — it must take an age to compile and re-compile the source code. Rupert agreed, but insisted that since the compilation takes so long they tend to take a lot more care making sure that the code will work before putting it to the test: 'if you like, the inefficient system makes us produce more efficient code'. They have already decided that a second processor is needed. The only question remaining is, will it fit into Benni's flat?

At no stage during the conversation, not even when we all received a ticking off from the Italian waitress for using the shop as an office, did my mind wander far from the plastic carrier bag at Benni's side. Peering over the lid and clearly anxious to escape its polythene confine was a Red Zoid, another Redhorn The Terrible, just like our own big Kidd's back at the Towers. Do Zoids like sandwiches? Perhaps. The only way to find out for sure was to try. I reached across the table and gingerly laid down my cheese and tomato on brown. It was working, Redhorn had caught the scent, he began ripping his way out of the bag, what a monster! He made a bee-line for the offering and was followed, to my delight, by a clockwork Serpent Zoid, and a battery powered Stegazoid. Now that the Zoids were out in the open it was time to talk about the game.

The idea to produce a game based on the new range of Zoid toys came from Martech, here represented by the ex taxi-cab business owner, and self taught computer nut Chris Fayers. Chris is no stranger to the computer games world having converted games to the MSX (shock horror!) as well as developing software for some of the DK'tronics peripherals. Now that he has recently become a Martechean he will be responsible for the Spectrum conversion of the game, with EPC producing the 64 version. The alliance with **Tomy**, the purveyors of these beasts, promises to be a very worthwhile move for Martech as well as the EPC.

Rupert explained: 'the backup from Tomy has been marvellous, they are offering all kinds of help while managing not to impose silly conditions. Another advantage is that we hope to be getting a lot more Zoids, for development purposes only, naturally'. I did experience a slight twinge of jealousy. With over seventeen different types of Zoids to collect, these guys have something of a head start.

The design for the game is impressive; it is stamped with



Round the table from left to right: Paul, Rupert, Benni and Chris. Centre stage are the Zoids, who have been tempted out of their polythene sanctuary by the prospect of a sarni. The white stuff on the table is the sugar that led to the eviction.

the quality that EPC work so hard at, originality. The action surrounds the planet Zoidos, a planet 'gripped by war'. Two factions are trying to gain control of the planet, and thus the source of Zoidal power. In the game, you must try and sieze this opportunity and, amidst the mayhem, take control yourself. Within the hold of your space craft you have the invincible Zoidzilla (of Roger Kean fame). With him you can land your ship and conquer the planet. At the last moment disaster strikes — your ship is attacked and destroyed, and you barely escape with your life. In the attack, Zoidzilla has been smashed into 12 pieces and scattered around the planet surface (the same thing happened to Roger as he was trying to assemble his monster). If you can find the pieces and re-build Big Z then you may still achieve your aim.

The terrain on the planet varies widely, and you will be provided with a variety of Zoids, each of which is suited to the particular tasks you have to undertake. But you will still have to rely on your skill and judgment to destroy any local opposition that you may encounter. You must fight and destroy the enemy red Zoids, not only to preserve your own soul but also because your Zoid needs energy, energy that can only be taken from other Zoids.

A Zoid is a machine . . . well, sort of. A Zoid is a machine that is so complex that it is more than a mere machine. It is very nearly alive. This element of life is something that EPC intend that you should experience to the full when playing the game. When you take control of a Zoid in the game you are connected up via the neuro-emphatic reflex arc to the Zoid itself. The idea is that your mind should merge with that of the Zoid; what you experience will not simply be through a visi-screen in a cockpit but more through an 'eye' into the Zoid's own experiences. To be adept at control you must learn how to interpret the Zoid's sensations and experiences. Your own powers of thought must dominate, and control, Zoidthought. As the team puts it 'Live the game. Become the machine.'

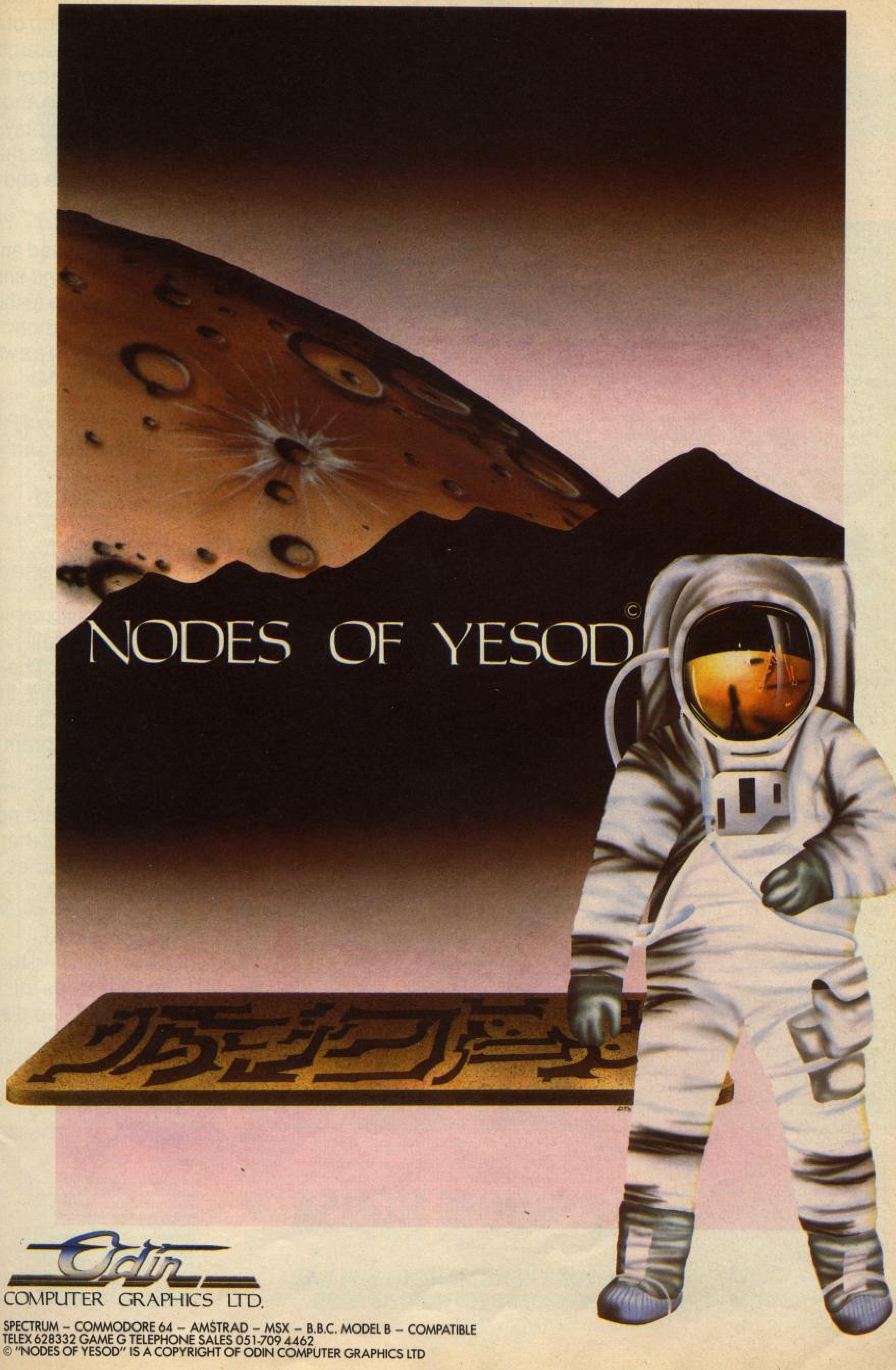
There is no doubt that what EPC have here is much more than a 3D arcade shoot em up. First, the idea of being able to represent information in terms of how the programmers think the Zoid would interpret it and then forcing the gamer to interpret those patterns opens vast new areas for fresh ideas and techniques. Secondly, the game will be divided up into elements; some tasks will primarily require arcade skills, while others will require strategic and/or adventure skills. Rupert's intention is that the game should bear more resemblance to a 'science fiction film than a computer game.' One final element EPC are toying with is the idea of restricting the level of information given by the instructions; in effect, if you want to command a Zoid you will just have to suss it out for yourself. That idea isn't so new as Paul pointed out, *Cauldron* was packaged in the same way.

It was shortly after I had spread sugar across the table, in an attempt to provide the Zoids with a desert to make them feel more at home while I photographed them, that we got thrown out of the cafe. The rest of the interview had to be conducted in the street.

I wanted to know how long it would be before we could all be killing red Zoids at home. 'Not KILL', Rupert reprimanded me. 'No?' 'No, definitely not kill. Kill is a banned word, anything but kill . . . destroy, mutilate, incapacitate, put out of action, rend apart — even tear into strips, anything but kill'. Well that seemed fair enough, after all if someone had seen fit to ban one little word, it wasn't so unreasonable when there were so many more alternatives available. Rupert continued his discourse. 'You know toys with guns are banned in Germany? well fortunately even though Zoids are bristling with the things they aren't banned'. I wasn't surprised. What customs officer was going to walk up to Zoidzilla with a clipboard as his only means of defence and say 'Was denken Sie, Spielzeugwaffen sind hier nicht erlaubt, machen Sie dass Sie wegkommen' ('oi mate 'op it, no tooled up toys 'ere'!). 'No it isn't that', Rupert persisted, 'Zoids are fantasy toys and they don't count'.

As I travelled back to Ludlow, I toyed with a fantasy of my own. Maybe Roger will let me play with his Zoid when I get home.




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ZZAP! Flash N·E·W·S f·l·a·s·h···

THE RING OF WAR GAMES

What do 'a famous World War Two tank battle' and boxing have in common, other than the fact that they both contain the letter 'o'? No idea? Well, they're . . . both the subject of Syndey Development's two new games: *Desert Fox* and *Fight Night*, shortly to be released by US Gold, Gary'.

Yeah, how did you know? You been talking to Michael Bates of Sydney as well? No? Oh. Hmm, that was a pretty good guess all the same . . .

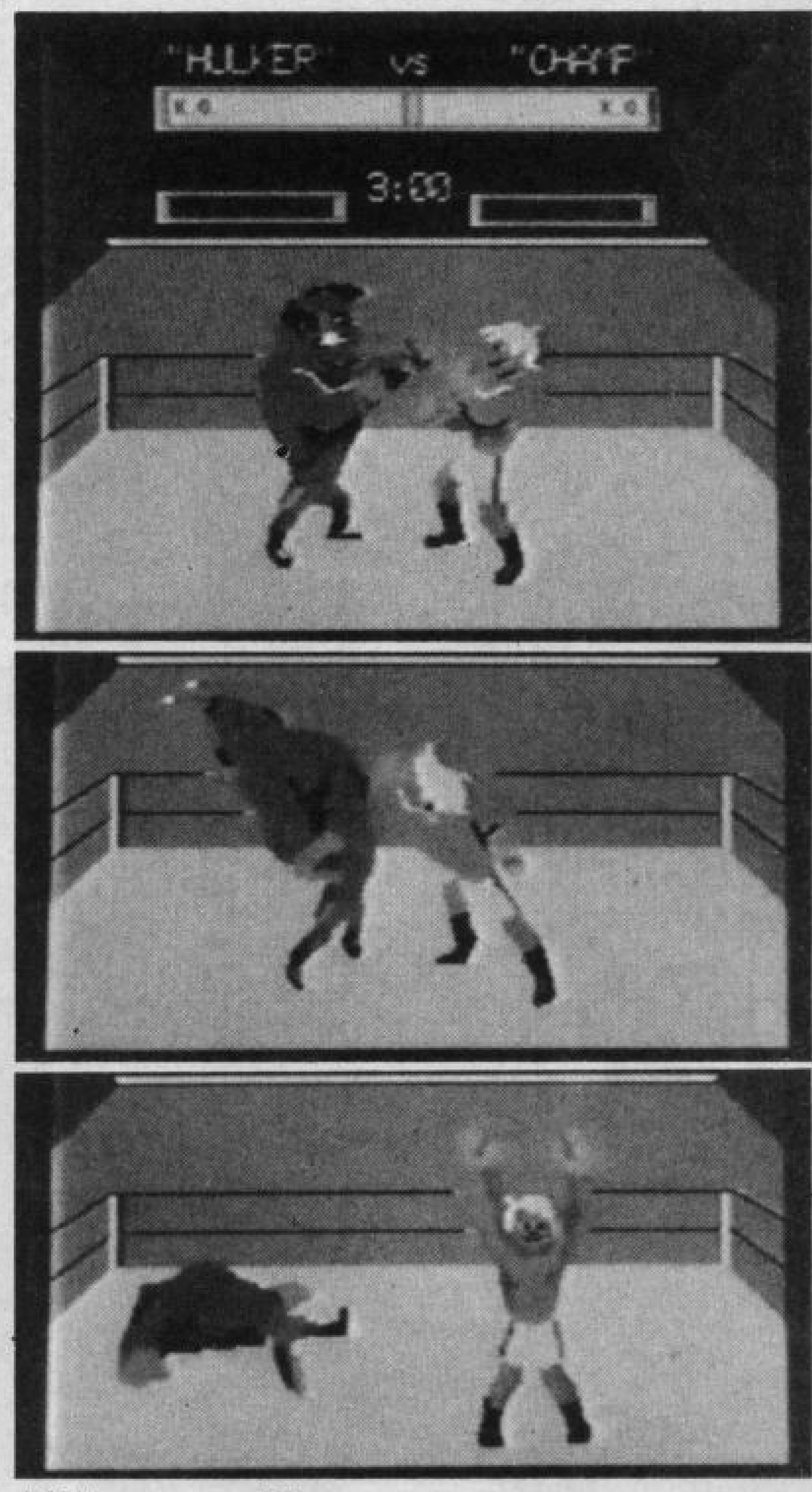
Canadian Software Development house, **Sydney**, have been hard at work since their last project, *Dambusters*, which is, incidentally, still riding high in software charts after enjoying many weeks at the top. They have a number of titles currently under wraps (most of which are hush hush) and Michael Bates (ideas and spokesperson for Sydney) spared a few mins of his time before rushing off back home, to tell ZZAP! about two of them (the games, not Sydney).

Fight Night is the finalised title (excuse the unintentional puns) of an exciting new boxing game, that is (in some ways) similar in appearance to Activision's *Barry McGuigan World Championship Boxing*.

'We first saw the Activision boxing at the CES show,' said Michael, 'and although it was good, we felt it was a little too serious. That's why we've gone for more of a 'slapstick' approach. The game is very funny to watch.'

The game allows to actually 'build' your own boxer, in as much as you can pick the different size of armies, leggies and even a hunky, muscular body frame. You then have to allocate 100 units of 'give' and 'take' strength to these various parts and the array of punches at your disposal.

Once you are confident that you've built your boxer up enough, it's time to practice your punches and footwork before entering the ring. If you wish to fight against another opponent, you may, but there is the excellent option of letting the computer take care of the fighting and you the boxer definition — a sort of 'player controlled' demo if you like. A two player, head-to-head situation is also possible, so you have the chance to beat up a friend or two on the video screen.



The graphics are one of *Fight Night*'s most stunning features, with amazing definition and animation. Tim Chaney, Big Cheese at US Gold, said: 'You may have seen cartoon-like graphics in a computer game before, but these are a cartoon!'. Strongwords, but as you can see from these screen shots it doesn't look as if Timbo's joking. *Fight Night* will probably be at the PCW show even as you read this and is actually to be released mid October. If you don't get to see it, there'll certainly be something more next ish so hang on in there, baby.

ROBCOM ROMS

Next month we'll be taking a look at a one of a range of excellent utility cartridges from **ROBCOM**, distributors of fine foreign ROMs. There are five cartridges ranging from the Turbo 10 at £24.95 to the Turbo 50 at £39.95, the latter having fast load/save, a relocatable machine code monitor, (mumble) file copy facilities and cassette head alignment program amongst other things.

THE YOUNG ONES ON THE 64

Orpheus have managed to grab the rights to the BBC TV programme *Young Ones*, and are currently producing a game based around the goings on of the fab four; Neil, Rik, Mike and Vyvyan. The game is said to be (quote of the week) 'a subtle blend of psychology and extreme violence' (rather like the ZZAP! offices) and will incorporate animated graphics with a strong adventure element.

You'll be able to choose any of the four characters and play them in a game that certainly looks like it's going to be different. I was promised by **John Marshall** (Orpheus' resident expert on the cooking of basmati rice and green peppers) that 'fans of the game won't be disappointed'. There is text involved but no text input and John described the game as a 'sort of arcade adventure but isn't really'. Well, it certainly sounds interesting, if not confusing.

IS IT A BIRD..?

Superman is set to leap onto your screen in 50 approved poses!!! The game is by First Star (them 'oo brought you *Spy Vs Spy*, *Boulderdash* and *Bristles* along with quite a few others) and will be bought to you on the **Monolith** label. It'll be based around everybody's favourite superhero, y'know, the one who wears his red Y fronts over his leotard.

The game is an arcade type and involves plenty of zooming round from place to place saving lots of humans from the clutches of the evil Darkseid. The game has nine playfields, the sewers, the city and the sky and each of the three main areas are connected by three intermission screens. These will contain large animated graphics with plenty of zapping and things. Certainly sounds of interest.





FAMOUS COMPUTER CELEBRITY INVOLVED IN SCHOOLGIRL SEX SHOCKER!

The future of one of Britain's leading computer personalities was in doubt last night after he . .

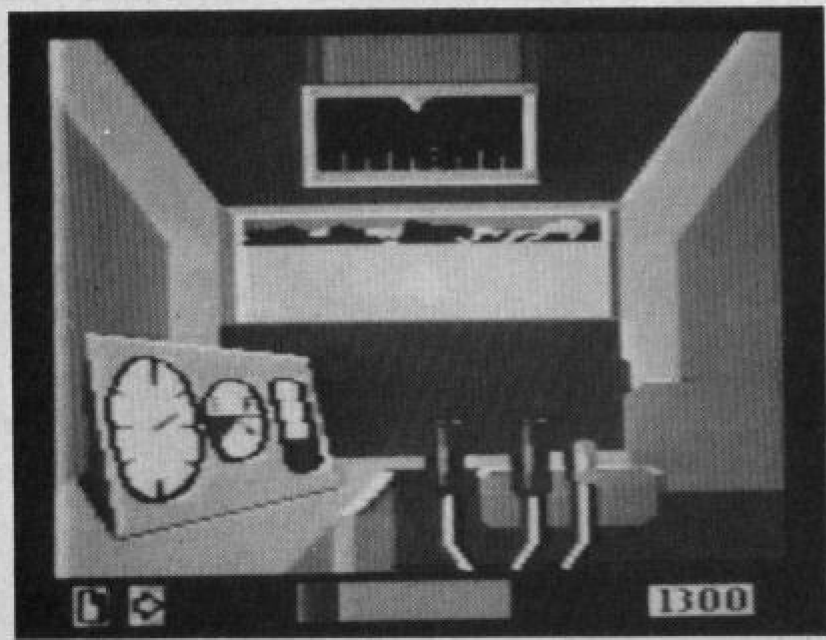
OY! What about *Desert Fox!?* *Whoops! Sorry . . .*

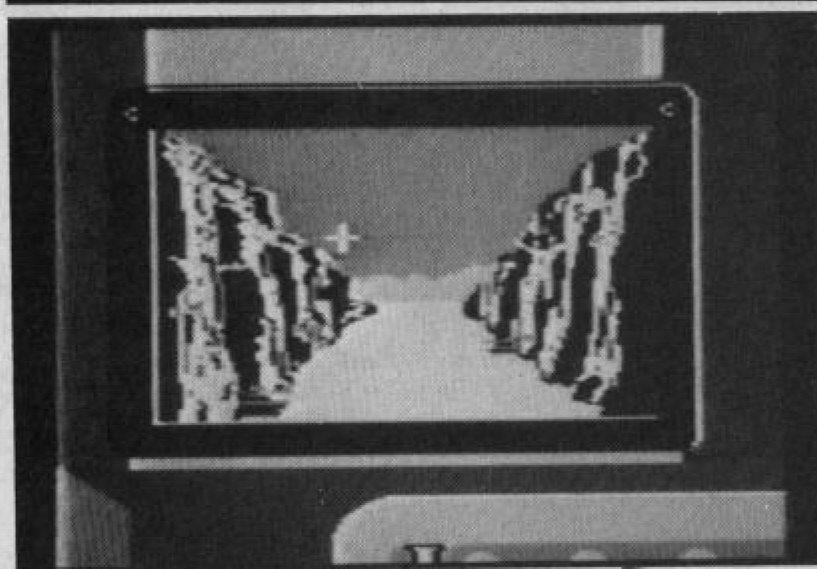
ROMMEL'S GETS HIS JUST DESSERT

That's better. As mentioned earlier, Sydney's other hot new product is the 'follow-up' to their previous 'war-time simulation' hit, *Dambusters*. This time the battle takes place in the desert (as the title suggests) with you, the Lone Wolf, in control of a high speed Sherman tank. The object behind the game? Oh, simply to capture Rommel himself . . .

A great deal of time has gone into the game play side of things,more so than *Dambusters*, but the graphics and sound haven't suffered because of this. There are some excellent high speed, 3D graphic sequences viewed from out of the tank window and speech plays an integral part, with plenty of authentic, digitised German words incorporated.

You'll be able to put your tank driving skills to the test when *Desert Fox* comes out later this year, possibly October/ Novemberish.





COMMANDO HITS THE 64!

This item of news brought to you from the battlefields by our war correspondent.

You know the brilliant arcade game *Commando*? You don't? Well, it's a 3D vertically scrolling game that pits you, a single commando, against all odds to enter the enemy fortress. You're totally outnumbered by the enemy, and armed with only a machine gun and a few grenades (you can pick up extra ones on the way), and you have to fight your way through enemy territory over potholes, rocks, pools, under bridges etc.

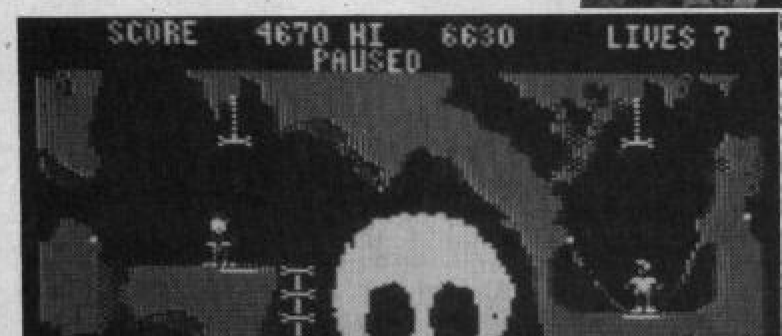
The conversion is called *Who Dares Wins* and is by Steven Evans (author of *Guardian* and *Rocket Roger*) from **Alligata**. Fanatics of the game should be well pleased — it's very, very, very similar to the game (not totally identical of course — you'd need something like an Amiga to do it properly) and has exactly the same sort of landscape features. Included are bridges (with cars and motorbikes zooming over them), pot holes, pools of water and of course the fortress with doors. There'll be a full review next month, until then you'll just have to wait.

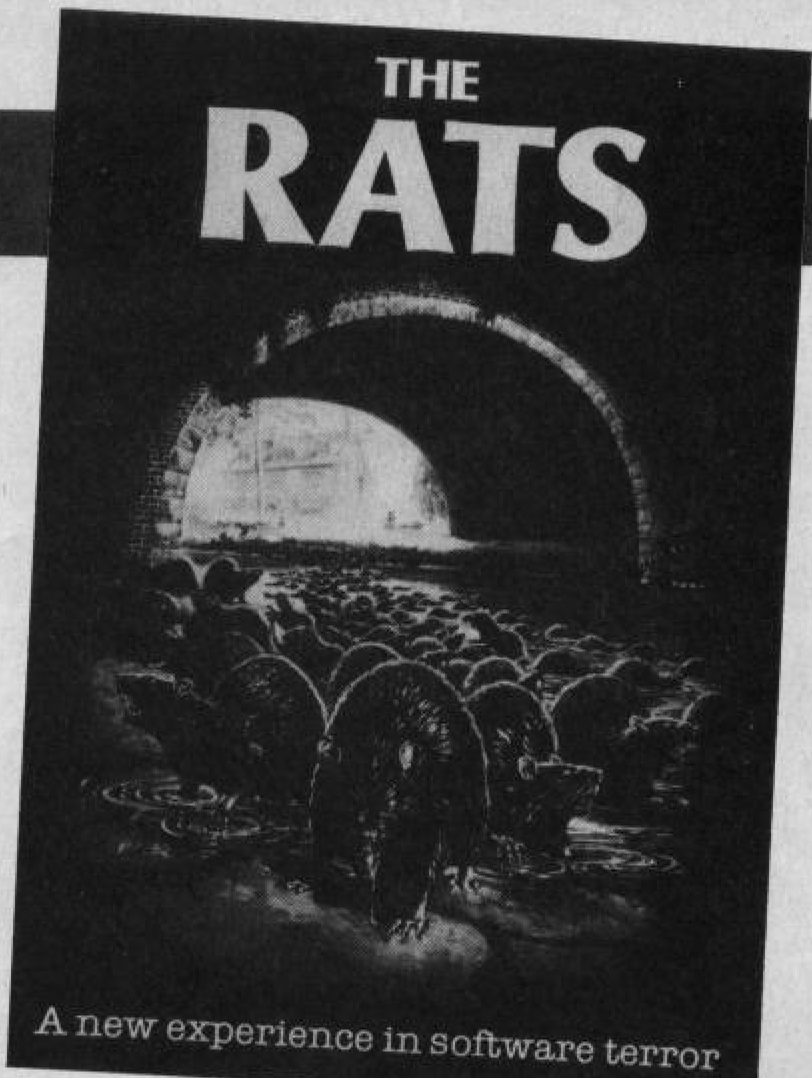
US GOLD GETS GRABBED BY THE GOONIES



Goonies is the latest blockbuster from Stephen Spielberg (most probably will gross £925,441,175,676,602,677 in the first week), and of course has a game already based around it. It's a platform game in the style of *Conan* and sets you a-leapin' about the place solving 'simple' puzzles. There's a special feature which allows you to change between two people during the game, and you have to use this quite often to get anywhere.

The idea of game is to get the pirate's treasure, a quest only completed by co-ordinating the characters through the eight maze screens. Beware the evil Mama Fratelli — she's out to get the treasure too and boy, is she mean. There'll be a full review next month if you're interested.





VIDEO NASTIES

From our own in-house horror Jaz Rignall.

The Rats is a new adventure type game from **Hodder and Stoughton** software. Those of you who've read the book will know that it's based in and around London with a plague of killer rats on the loose. There's plenty of REALLY gory descriptions of people being noshed to death by the giant black rodents, flesh being ripped away . . . *(that's enough -ED).*

Anyway, it's pretty gruesome stuff and H&S have translated all the yikky bits from the book to the computer. James Herbert, author of *Rats* the book, has himself has been closely involved with the game's text just to make sure that it is just as horrible as the book.

The game itself is an adventure of sorts, with you playing many roles in the game. For a start you play the head of London's Emergency HQ and sometimes the action will suddenly switch to an ordinary person just trying to fend off the rats. For example a poor woman trying to defend her baby against loads of these blood crazed rodents. You are given the choice of several actions to take and you have to take one, if you take the wrong one then you'll end up looking rather grisly.

The game has several parts to it and can be said to be truly horrible, complete with atmospheric sound effects (heartbeats adding to the tension and AAAAAGHHHH!s when you get eaten alive) and 'orrible graphics (bloody faces etc). It'll be reviewed next month so look out for it.

WORLD OF SPORT TIME . . .

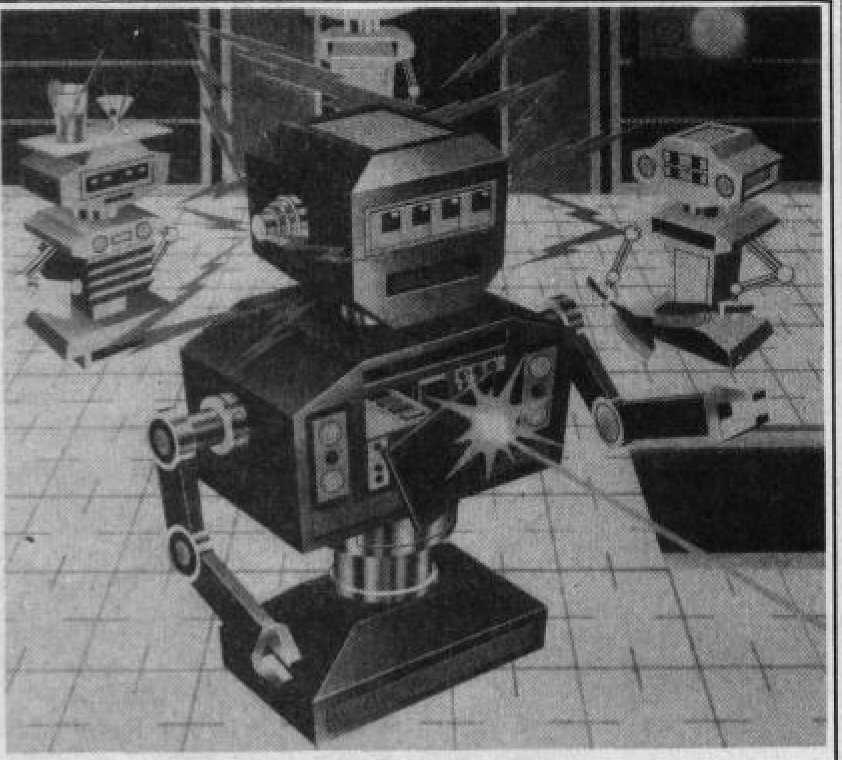
There's two sports simulations released next month, both of an older formula.

Steve Davies' Snooker from CDS is, as you can expect, a snooker simulation. It's different from most and has a wealth of features putting it head and shoulders above all previous snooker simulations. It has icon control, trick shot edit facility, infinitely variable speed, accurate definable spin and friction factor, allowing you to pull off the shots only the World Number One was thought to be capable of performing.

There's also a music feature, highest break table, reset previous shot and you can change the colour of the table and cushion allowing you to play on a lurid yellow table with bright purple cushions if you so desire (charming).

The second sports simulation is from **Artic** and takes their first football game, *World Cup*, and improves on the graphics and sound. *World Cup II* is its name and it's presented in a similar way to *International Soccer*. The game allows up to eight players to battle it out in their own mini

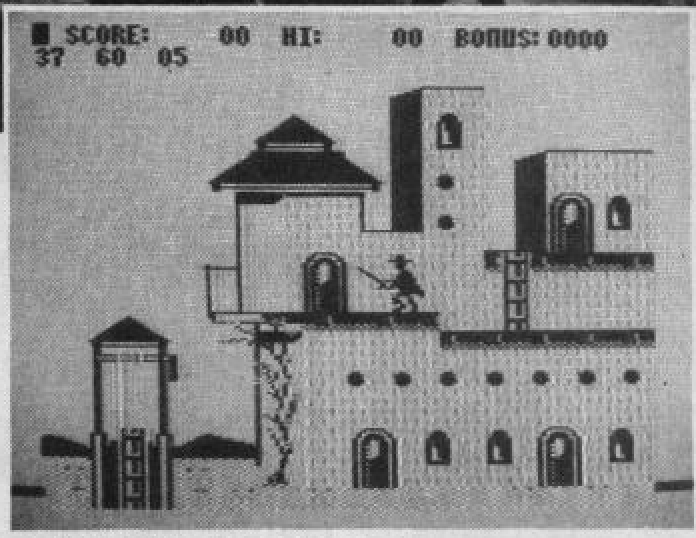
World Cup playoff.
There's music and extra features like a player leaping into the air when he scores.
There'll be a full review next month so soccer fans keep a look out.



PARADROID IS HERE!

Yes, after six months of intensive design and programming and four months of keeping a diary, **Andrew Braybrook** (extremely cool programmer and very nice person indeed) has completed *Paradroid* (Yeeah! Yippee! Wahoo! etc)! The final part of the diary is to be seen this issue but you'll have to wait until next month for the game and review (Aaaw! Shame! Boo! Hiss! etc). Don't get too upset, as **September the 20th** isn't that far away and having seen it, it's **definitely** been worth the wait!





64 SWASHBUCKLING

Soon to be released on the 64 is *Zorro*, which puts you in the shoes of the swashbuckling hero on his task to save a girl.
The game is very similar to *Bruce Lee* in the way it plays and looks and fans of the game will obviously take a shine to this one.
There are fifteen screens in all and there's puzzles and traps all along the way, bandidos tracking your every move. Once you think you've solved all the puzzles then you can make a 'B' line towards the girl and try to win her heart. (Groan). It'll be available from US Gold next month.

BRRRMM, BRRRMM

From our racing correspondent
Revving engines, screeching tyres and the smell of burnt oil marked the memorable occasion of **Ariolasoft**'s launch of *Racing Destruction Set*, a racing simulation game with a difference. Ariolasoft's **Frank Brunger** obviously wanted to make sure the review and distribution chaps would know what the real thing looked like, before letting them loose on the dangerous simulation, and sent a whole pack including our **Franco Frey** on a one day 'taster' course to Brands Hatch.
fter an initial blackboard briefing the boy (and girl) racers first had to display their talent (read mistakes) over three laps in a Ford XR3-i sports saloon after putting on a helmet and clambering over the rollover cage. The instructor then set about destroying their selfconfidence and any persisting racing ambition by pointing out all the mistakes made and showed them over a further two laps how it really should have been tackled.
Depending on the assessment of the first three laps the would be race drivers were allowed five laps in a Formula Ford 1600 single seater (or 10 laps in the Ford XR3-i) on their own but still under strict orders not to shoot above strict rev limits, which ultimately control the top speed. Whether *Racing Destruction Set* gets the adrenalin and sweat flowing in a similar manner can be gleaned from the review pages. Anybody interested in the real thing ought to contact Brands Hatch Racing on (0474)872367/872331 for an initial half day trial. The cost is £50. Drivers under 18 must have their parents or guardians consent. Oh! and thanks to Frank Brunger for a memorable day!



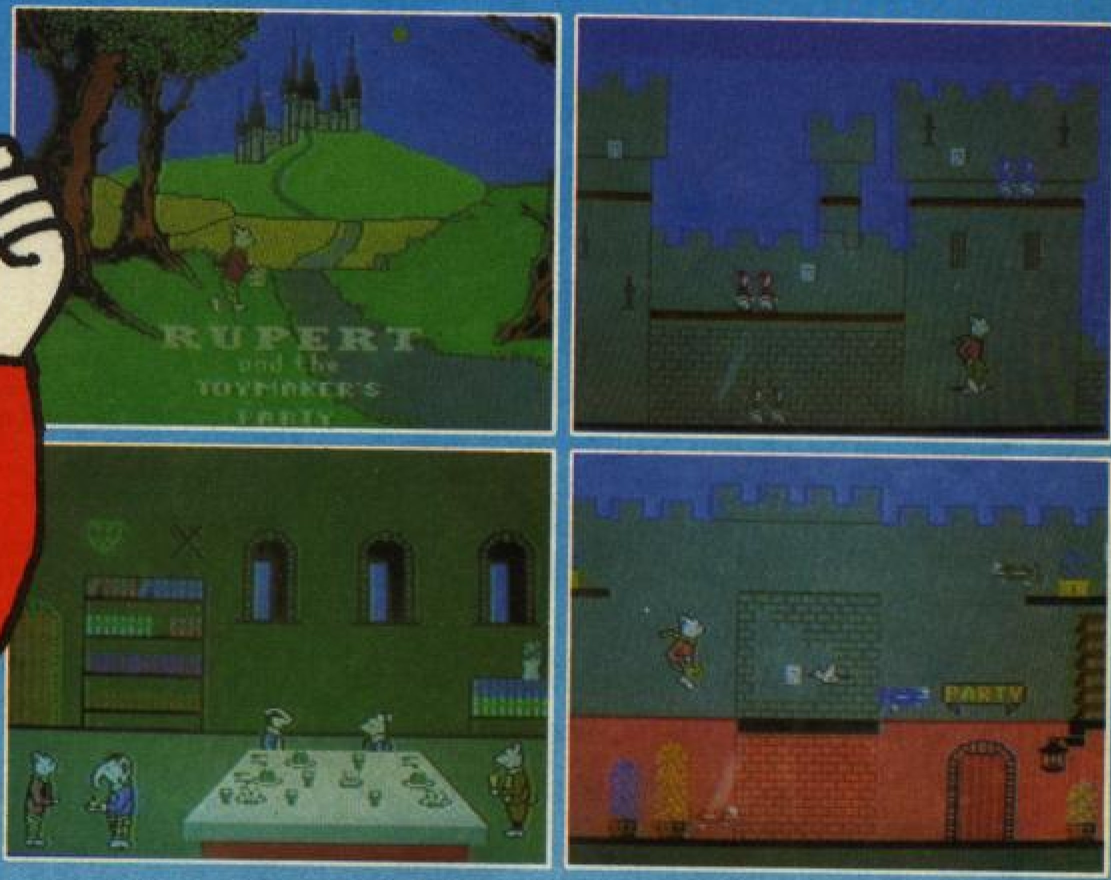
Franco (Lauda) Frey gets booked

RUPERT

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PREVIEW

QUAKE

We first received a demo version of *Quake Minus One* around three months ago (along with some very extensive and exciting documentation) and were thoroughly impressed, even though it was only a set of moving pictures, a music demo and little else. Since then the program has been updated regularly and ZZAP! has followed its progress with keen interest. The program isn't actually finished as yet, in fact at the time of writing it's only around 60% complete due to the programmer's hefty workload (Mike Singleton and Warren Foulkes have been working all out to get it finished, and in fact Mike did end up feeling rather under the weather because of the pressure. Thankfully he's much better now but it just goes to show what programmers do go through in the line of duty to get programs finished on time).

Anyway, on with the *PREVIEW* in which Julian 'millions may die' Rignall was assigned to save the world from its possible destruction!

In the late 1980s a huge automatic power plant was built, deep under the Atlantic Ocean where the Earth's crust is the thinnest. Drawing power from red hot magma of the Earth's core, *Titan* supplies energy to nearly all of the World's industrial nations.

This continued quite happily until disaster struck. The RLF (Robot Liberation Front) invaded the complex with the object of giving equal rights to robots. The power of their strength being heightened by their ability to interfere with the Titan complex sufficiently to trigger an earthquake . . . an earthquake of such epic proportions that it would result in the biggest cataclysm ever endured by mankind! The resulting earthquake from the destruction of the Titan complex would cause immense tidal waves that would totally destroy the European and Atlantic seaboards. The loss of life, damage to property and the ruination of the world's economy would be incalculable.

The game begins a day before the RLF's device explodes and it's up to you to take control of the complex . . .

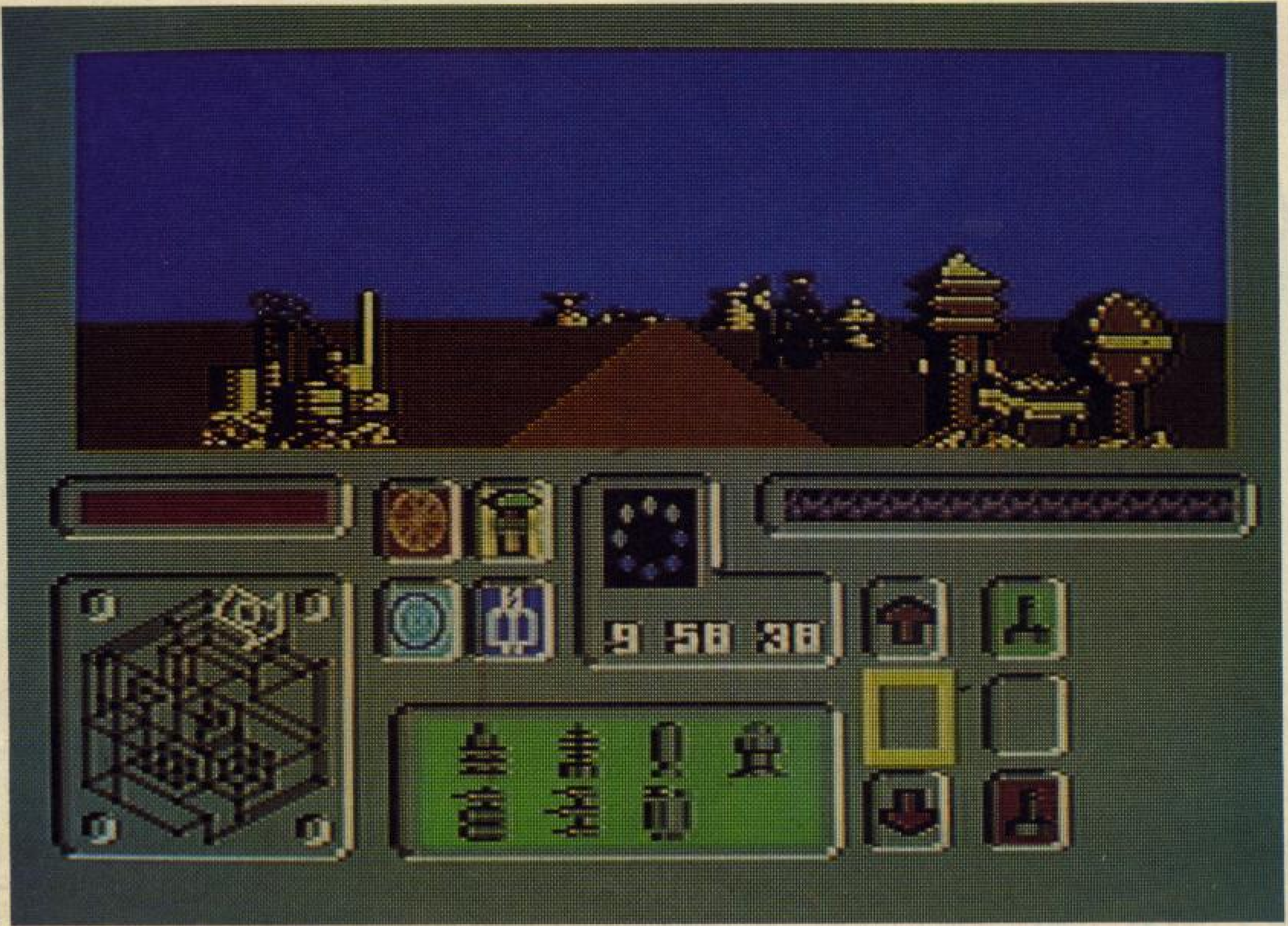
Titan is in fact controlled by five separate computers: **Zeus**, **Poseidon**, **Vulcan**, **Ares** and **Hermes**. Luckily, government scientists have managed to re-establish contact with Hermes and with just under ten hours to go, it's from Hermes that you start your World-saving quest. You commence the game under severe pressure and it's made even worse by the fact that your base, Hermes, can be recaptured by the other Titans (who have been turned hostile and are alert to your presence). If this does happen then the game will be over rather rapidly (and so will the lives of millions), so stay cool and keep a level head!

A little plus which helps slightly is the interruption of real time: The scientists have managed to fiddle with the complex's realtime clock and this can be used to slow the countdown of the bomb and give you about an extra hour of game time. Needless to say you have to use this interrupt sparingly and in dire emergencies, to give you just that extra little bit of time to complete a task or mission.

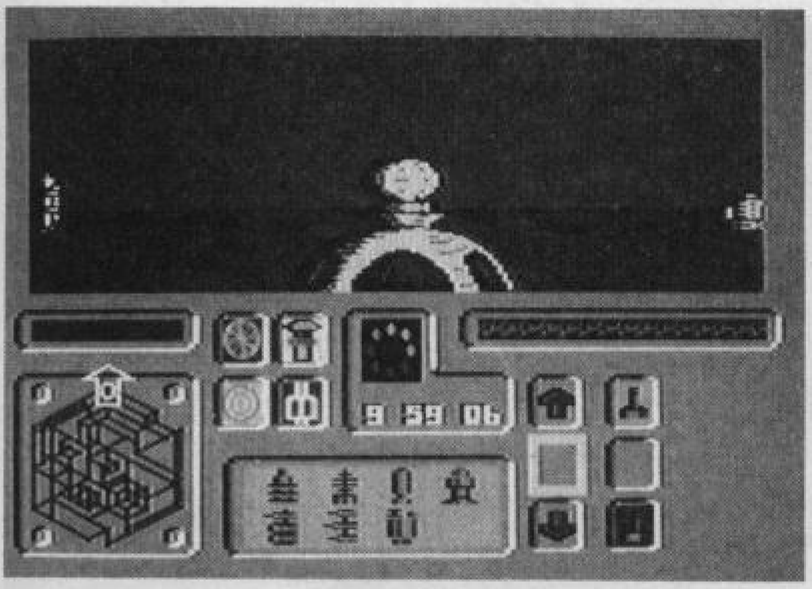
When you start the game you are instantly confronted by the rather complicated and very confusing control panel of your submarine craft. Most of the control gauges aren't **that** complex — things like energy and fuel guages are easy to read and speak for themselves as does the interrupt clock.

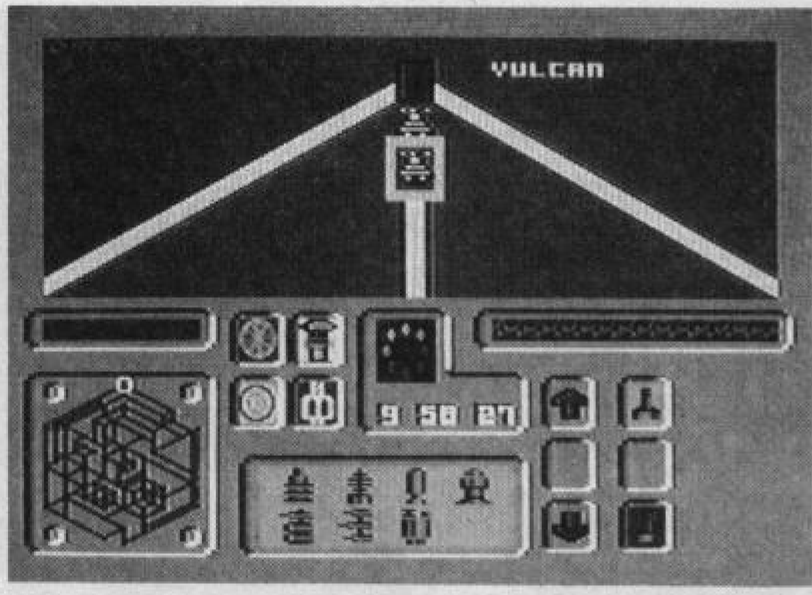
System keys show four icons which represents the four systems and these are engines, pumps, communications and emergency repair. If any of these has a moving icon in its window then the system is functioning well. If the icon stops then there is damage and if the window goes black then that system has been totally destroyed.

A map shows your current



MINUS ONE



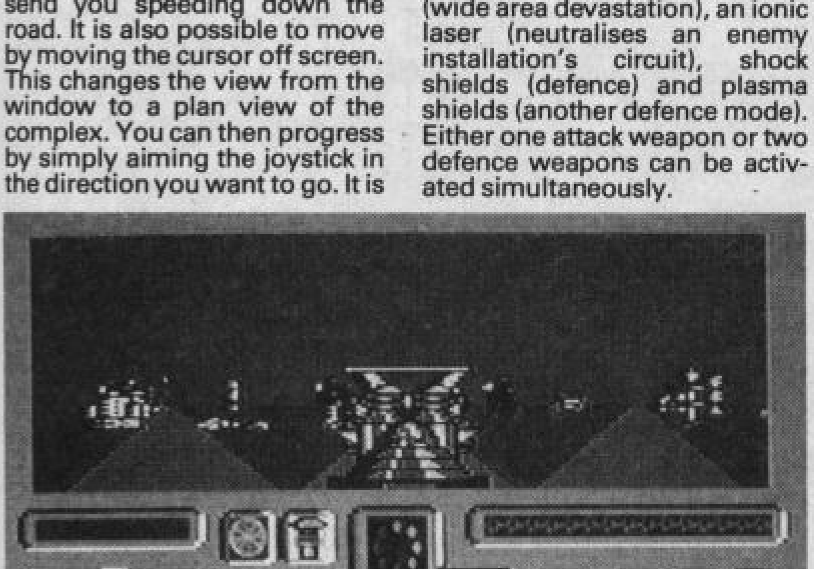


position, the bases that are hostile and those that are under your control. A weapons indicator shows which weapons you can use and the main display shows mobile functions and weapon selection.

Movement is quite odd and it takes a while to be able to move around the whole of the Titan complex. Movement is through use of icons — you simply move the cursor over one of the eight directions you want to face. Once you are happy that you are facing in the correct direction then you can put the cursor over the 'move' icon and this will send you speeding down the road. It is also possible to move by moving the cursor off screen. This changes the view from the window to a plan view of the complex. You can then progress by simply aiming the joystick in the direction you want to go. It is also possible to stop halfway down a road in this mode and it also shows what is on the road so you have some warning of any objects approaching.

When you're at a junction there are several modes at your disposal: Movement (as aforementioned), Thrust mode (you can thrust forwards or backwards) or Weapons mode.

Weapons mode allows you to select the type of weapon that you wish to fire. These include mines to drop on the road, torpedoes to clear the road, a laser, missile pods (against enemy installations), a fireball gun (wide area devastation), an ionic laser (neutralises an enemy installation's circuit), shock shields (defence) and plasma shields (another defence mode). Either one attack weapon or two defence weapons can be activated simultaneously.



Littered over the seascape are many installations that may actually be used or are ready to destroy. For a start, there are five main complex computers that have under their control mobile vehicles that have to be destroyed if renegade. The roads each have junctions and it is vital to gain control of these if you are to get anywhere in the game. When moving about you are shown which roads and junctions are currently under your control by their colours: yellow means that the road is under your control, orange means the enemy have them.

Along the roads are computer mobiles, the enemy ones obviously need to be destroyed, and rocks that have to be blasted out of the way. Along the sides are many weird constructions, each with a separate function. Control towers stand at the end of each junction and have to be captured if you are to take the road. Factories can be used to repair your submarine vehicle, stopping by them will fix your vehicle after a certain amount of time (the more damage you have sustained the longer the wait).

Other vital and friendly installations are the fuel tanks and energisers which can be used in the same way as the factories. Quake supressors are highly important and you shouldn't destroy them at all. The destruction of one will advance the Quake Countdown by an hour. Cooling domes also shouldn't be shot — the destruction of one of these will result in a small explosion which destroys everything within its immediate vicinity. Rigs are quite dangerous if under enemy control since they have a fair bit of fire power.

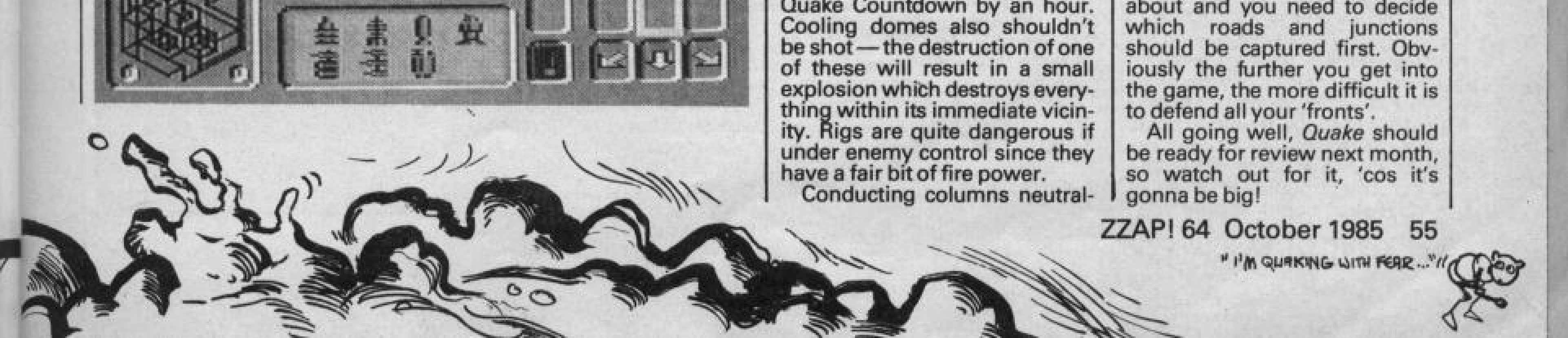
Conducting columns neutralise the effect of ionic blasters (either yours or the enemy's, depending on who controls it). Bunkers are other unfriendly constructions if under the control of the enemy as they are heavily armed and extremely difficult to destroy. The final building is the Magnetron that saps weapon power and eventually damages your craft.

The landscape itself moves in extremely fast 3D, rather like a fast, continually flowing *Lords of Midnight* landscape. The technique used was developed by Mike Singleton himself and has been labelled **Actionscaping**. It is effectively a sort of follow-on of the Landscaping technique first utilised in *Midnight*.

Moving from one junction to another is fairly slow, but once the movement is mastered you can zip around the complex at quite considerable speed. The game itself is a sort of arcade/strategy game. There are plenty of things to blast as you zoom about and you need to decide which roads and junctions should be captured first. Obviously the further you get into the game, the more difficult it is

Moving from one junction to another is fairly slow, but once the movement is mastered you can zip around the complex at quite considerable speed. The game itself is a sort of arcade/strategy game. There are plenty of things to blast as you zoom about and you need to decide which roads and junctions should be captured first. Obviously the further you get into the game, the more difficult it is to defend all your 'fronts'.

All going well, *Quake* should be ready for review next month, so watch out for it, 'cos it's gonna be big!



NEXUS

Gary Liddon takes a preview look at the new game from Beyond



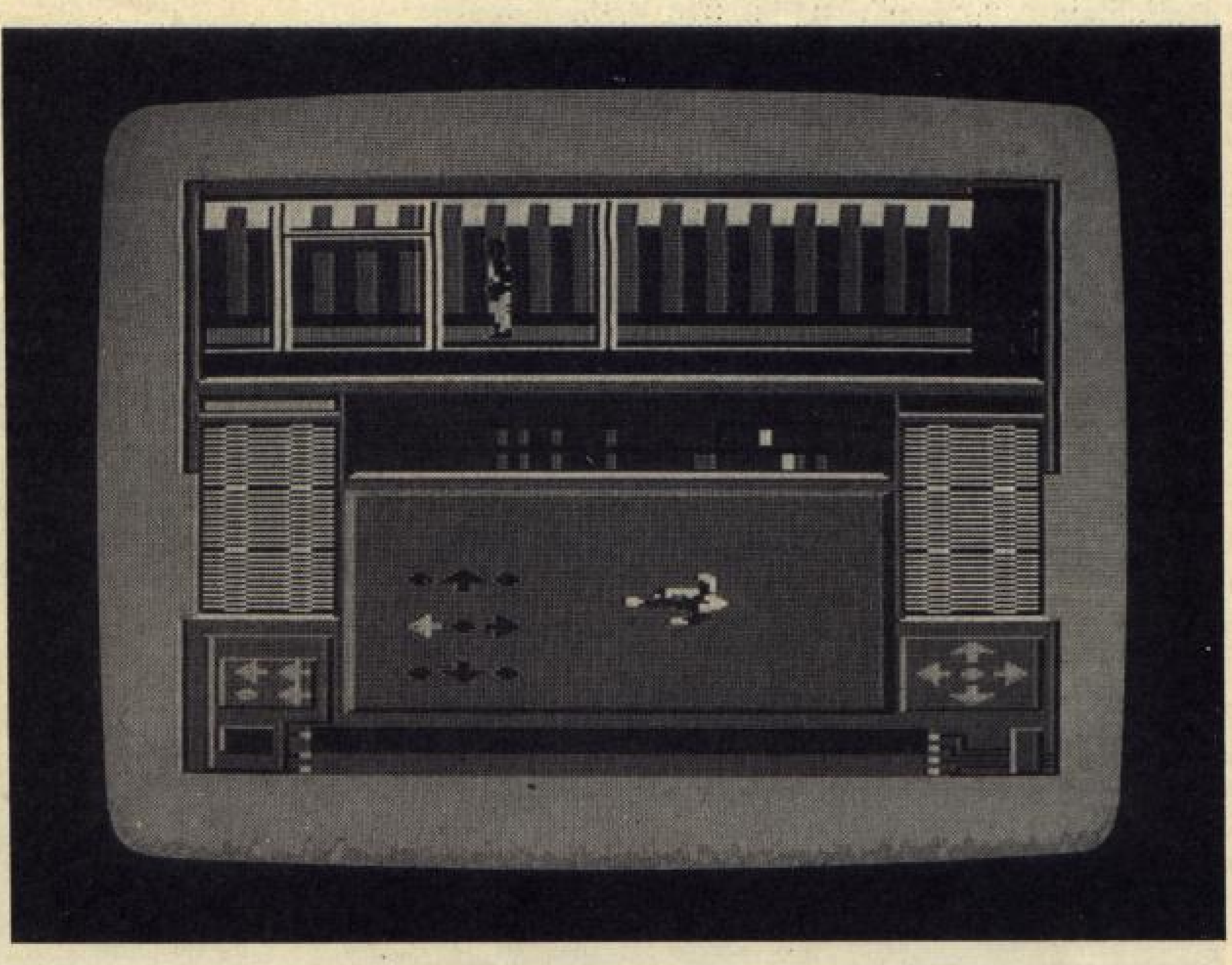
Nexus is not only an innovative new arcade adventure that places you in the role of an investigative reporter (nice to see us hard done by hacks in the role of hero), but also the name of the development team that has gone into partnership with **Beyond** to design new software. The team is headed up by **Paul Voysey** and **Tayo Olowu**, the men responsible for *Psytron* and *Psi Warrior*.

In *Nexus* the game your partner and close friend has not yet returned from an assignment, investigating a drugs scam. Concerned for his welfare, well meaning hack contacts a group called Nexus made up from renegade members of the drugs group who are holding your friend captive. Their help is enlisted and using information they've supplied, you follow a lead that takes you to a drug factory in Colombia, South America.

This is where the game picks up. Your objective is to gather information and evidence around the complex to transmit back to your editor that can then put away the syndicate bosses forever. Once you find anything that you feel is incriminating you can take a photo of it. Things like documents, drug stores and key personnel can all be captured on a photo. You are also supplied with an audio recorder to store any conversations you may have or overhear. Its main limitation is its storage capacity. You will 'hear' a lot more than you can record. So now you have the tricky problem of maximising the value of the information that you store.

Sorting out and discarding irrelevant information plays an important part of the game. Sending the data back to the office is done in one of the heavily guarded Communications rooms. These can be accessed only by employing the help of Nexus.

At the start of the game the only options open to you are run, walk, punch and kick. To expand your repertoire of skills various members of Nexus must be located around the complex. After finding them they will be able to teach you their skill by taking you to the Training Room. Here the joystick moves for your new powers will be explained to you and there will some time allowed for practice of your new found skills. If you are unable to go straight to the training room there is the handy option of being able to arrange a rendezvous. The trouble is that a rendezvous could easily be broken by unforseen circumstances, like a guard detaining your teacher, or even just because your contact is plain unreliable.



Various members of Nexus are experts in Explosives, Fire Arms, Unarmed Combat, Forgery, Knife Throwing and Gymnastics; all very well worth knowing as they are essential when you need to infiltrate the high security areas.

If you are not too careful about the guards catching and interrogating you then the game ends as Nexus now believes you to be a threat to their organisation and cannot aford to have you around.

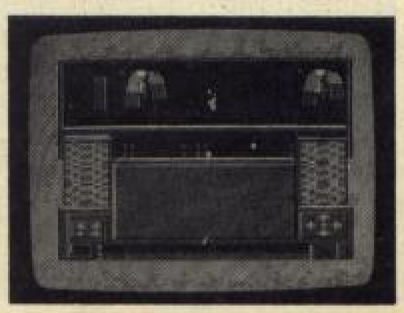
Game control is mostly joystick orientated with you in command of the investigative reporter. The basic running and fighting movements can expanded up to full capability which includes at least seventeen separately animated tasks. The top fifth of the screen graphically represents your immediate vicinity. The background graphics are very impressive even though we were only supplied with three different backgrounds of twelve different environment graphics. There will be twelve present on the finished version ranging from prison cells to laboratories.

Wandering up and down the corridors you meet various people, who's faces appear in two windows. These are really fabulous as they've been digitised straight from the faces of various staff at Beyond. If a few people arrive on the scene then their beautious features are sequentially shown on the two screens. A small bar above the mugshot indicates the colour of the suit of the person it's portraying. Animation for all the figures was put together by filming people and then copying their movements into sprite data and pretty good it is too. This is very similar to the system used in film animation called *Rotoscoping* where animated figures appear more realistic for having been drawn, cell by cell, from life.

A long range chart is situated below the main display, showing your position on the current floor and also the location of all the doors and exits. Passage between floors is achieved by means of neat little lifts. On the preview version given to us only three of the twenty eight floors were implemented but the map was still absolutely massive.

The central window is used for joystick control. The control system is one of the neatest we've seen to date. You press the fire button once and a little diagram appears representing the eight directions of the joystick. When you move your joystick one of the little arrows lights up and a picture appears showing what action your man would take if you press the fire button while holding that direction. This means you can set your man running, select your action (while your sprite is still hacking down the corridor) and then press fire.

On our preview version the option to learn skills of members of Nexus was not present so we were limited to the fundamental running about options. In fact we were reliably informed that the whole thing, although already looking together, was only 20% complete. Add another 80% looking as good as what we have already seen and Beyond will have a big hit on their hands.




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SERIES
The PSS Wargamers Series has been created to combine elements of a strategy game like chess with the added excitement of graphic arcade sequences. The games require skill and mental agility and are designed for the person who wants a serious but stimulating game. The strategic level of the game is played on a map system, whilst the tactical elements of the game can if wanted be played in an arcade style.
LO P
COMMODORE AND AMSTRAD
BATTLE of BRITAIN
THE SCENARIO
The Battle of Britain took place between July and October of 1940, and was the German Luftwaffes attempt to defeat the R.A.F. and gain air superiority prior to Operation Sea-lion – the invasion of Great Britain scheduled for the summer of that year.
The ensuing battle has gone down in history as one of the most courageous of WWII culminating in the defeat of the Luftwaffe and the cancellation of Operation Sealion.
In the famous words of Winston Churchill:
"Never has so much been owed by so many to so few"
The Game
You are in control of Fighter Command and the computer simulates the operations room. Your task is to deploy your aircraft against the incoming squadrons of the Luftwaffe, whilst bearing in mind the problems of limited flying time, ammunition, available landing strips and the size of the incoming force. You can also test your arcade skills by actually flying a Spitfire in air to air combat or firing an anti aircraft gun in ground to air battles.
Designed by Alan Steel
Written by Alan Steel, Ian Bird
Graphic Help from Paul Hutchinson
Battle of Britain will soon be available for Atari & Spectrum.
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BATTLE FOR MIDWAY
'Battle For Midway' puts you in command of the US Pacific fleets six months after the attack by the Japanese on Pearl Harbour.
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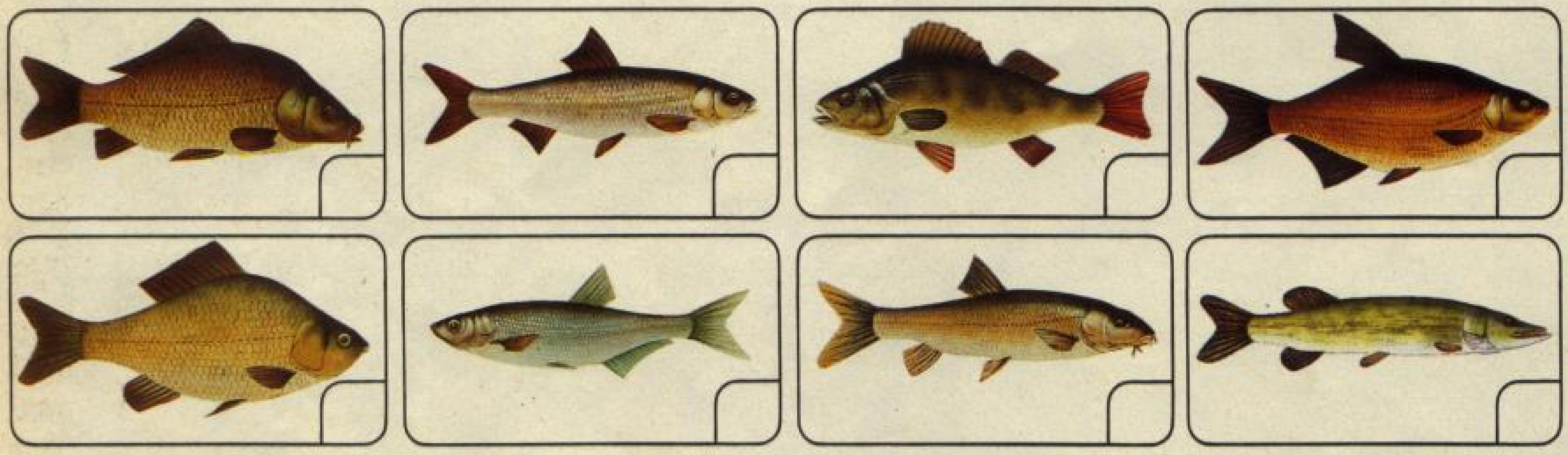
Jack Charlton's MATCH FISHING

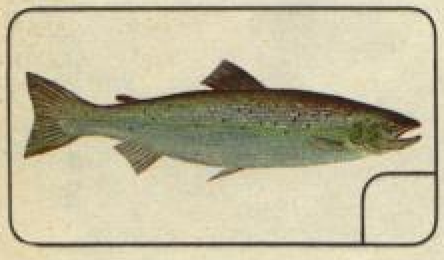
Competition

Simply identify the following fish from the list below and place the correct identifying letter in the box provided against illustration.
Complete the competition by entering in the area provided the name of which of the illustrated fish does not appear in the game 'Jack Charlton's Match Fishing'.
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1. All entries must be received by Alligata Software Ltd. no later than Friday 24th January 1986.
2. The draw for prizes will be made by Jack Charlton no later than 28th February 1986.
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J Crucian Carp
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N Gudgeon

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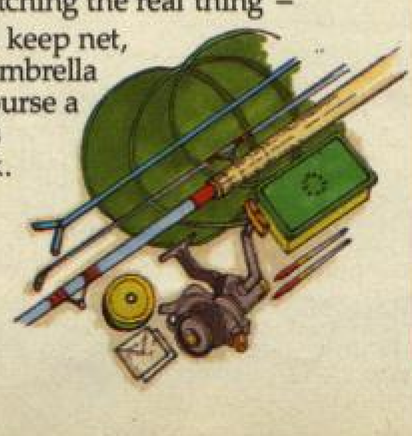
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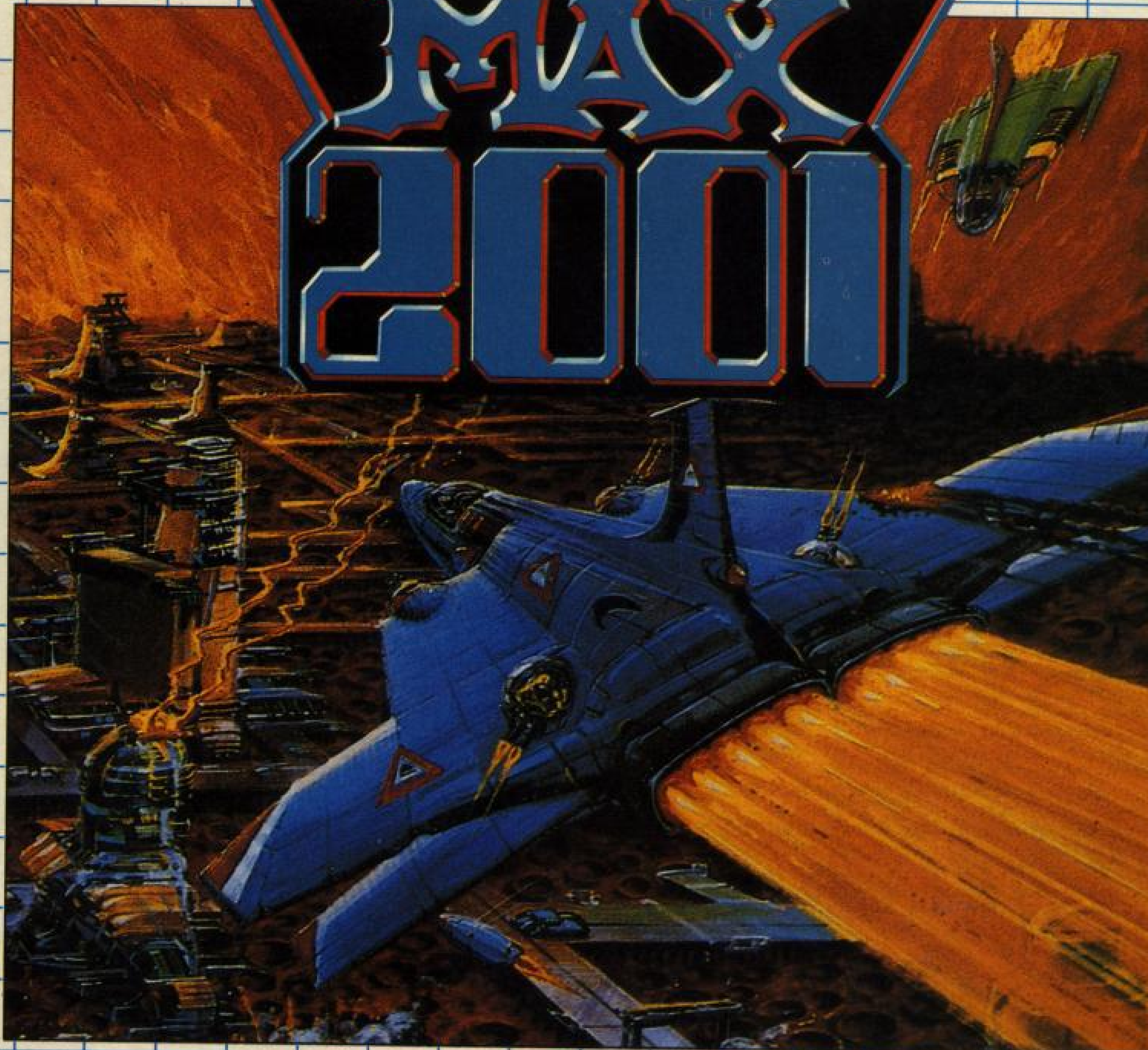
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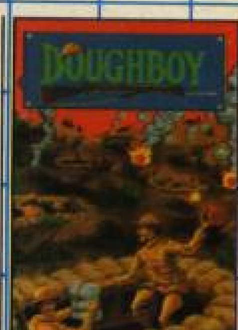
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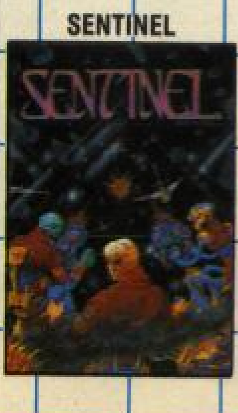


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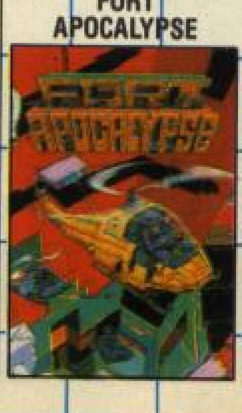


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BEACH HEAD

PasT BlasteR

US Gold, £9.95 cass, £12.95 disk, joystick only



Not only the best selling Commodore game of 1984 but also one of the overall best sellers across the machines last year. *Beach Head* was an immensely popular game that built up a large following in its time, but how does it fare today?

The game is set during the Second World War and is loosely based around American experiences in the Pacific war. There are effectively only six screens to the game although there are in fact seven stages — two 'map' screens and five action screens. Map screens show a plan of the vicinity of the island you are attacking and you move your cursor (a cluster of ships) to the area you wish to attack. This then cuts to one of the action screens when you are given the chance to get as many of your ten ships through to the next stage as possible (apart from the final stage where you meet the Dictator).

On the map screen you can decide to meet the enemy head on or take the hidden passage under the island and surprise them. The passage is a mine-infested channel of torpedo-ridden waters where, for the surprise advantage on later screens, you risk losing a lot of ships (lives) that you may need later. Each time you successfully guide one of your ten ships through the mines then you receive a hefty bonus.

The second screen (unless you opted for head on confrontation) pits you against the enemy fleet in a 3D shoot-em-up. Your guns are shown at the bottom of the screen. Enemy planes, launched from a ship in the background, zoom towards you, complete with competent sound effects, guns ablazing. Each hit against you clocks up on a damage indication — at 20 you lose a ship. Occasionally an enemy supply plane flies across the screen and can be shot for bonus points. If you get to this screen via the secret passage you only need to shoot around 20 enemy planes. If you meet the enemy head on from the beginning however, you need to shoot a fair few more planes and they're a lot meaner!

Once this stage is completed it's you attempt to sink the enemy fleet that is preventing you gaining the island by using the same set of guns as before. The ship that launched all of those damn planes earlier starts moving to the left of the screen and if hit it will earn a nice bonus. Five other ships are placed across the horizon and must all be shot before they shoot you. Shooting the enemy is similar to the firing method used in DK Tronics' *3D Tanx* game. Pulling up and down on the joystick changes elevation and you have to gauge the length of shot accurately before firing. If you miss the ship you are aiming at then you are told at the bottom of the screen how far out you were. As is the case with the last action screen, things are a lot tougher if you met the enemy fleet head on.

If you manage to get through this screen it's back to another map screen to move your fleet to the island and the beach head itself! The beach head stage has you guiding your tank force through all sorts of defences, along several screens of a *Zaxxon* style scrolling beach. You are given a tank force of twice the number of your remaining lives and have to steer and shoot your way past tanks, gun emplacements and obstructions in the form of rocks and walls to the final screen . . . and the Dictator himself!

The last stage has a tank perched on a mound of rubble, slowly turning to meet you face to face and you have to shoot out ten white blocks in the mound before the tank lets rip with a shot of its own. This screen is impossible to complete with one tank and requires at least three attempts to shoot out all of the blocks so you have to make sure there are enough left in supply. If you successfully destroy the tank then it explodes into several pieces and a white flag of truce is raised and waved pitifully.



I'm afraid I never shared the same enthusiasm for Beach Head *as most people did a year ago. The five actual 'games' in the program are all rather weak (but playable) and both graphics and sound are pretty run-of-the-mill by today's standards (in fact they weren't that amazing when it first came out). Together these 'games' offer a reasonable challenge but interest wanes once the game is completed and things become a matter of routine, despite several skill levels. My opinion hasn't changed much after recently playing* Beach Head *again and I still wonder now, as I did then, just what was all the fuss about?*



Beach Head *was an unusually uneven game both in graphics and gameplay. Take a look at the Hidden Passage screen and then compare it with the second action screen. The first looks like very early Spectrum programming, whereas the second is really quite good, solid 3D. The third screen is also neat, but the last two are, again, a bit primitive. It makes playing* Beach Head *a less satisfying experience than it might have been. On the other hand, at the time it offered a lot more than most other current 64 games and has set a trend for the better.*

Presentation 87%
Lots of options, very good instructions and a nifty demo mode.

Graphics 68%
A mixture of some good, reasonable and primitive graphics.

Sound 41%
Not much in the way of sound but what there is, is good.

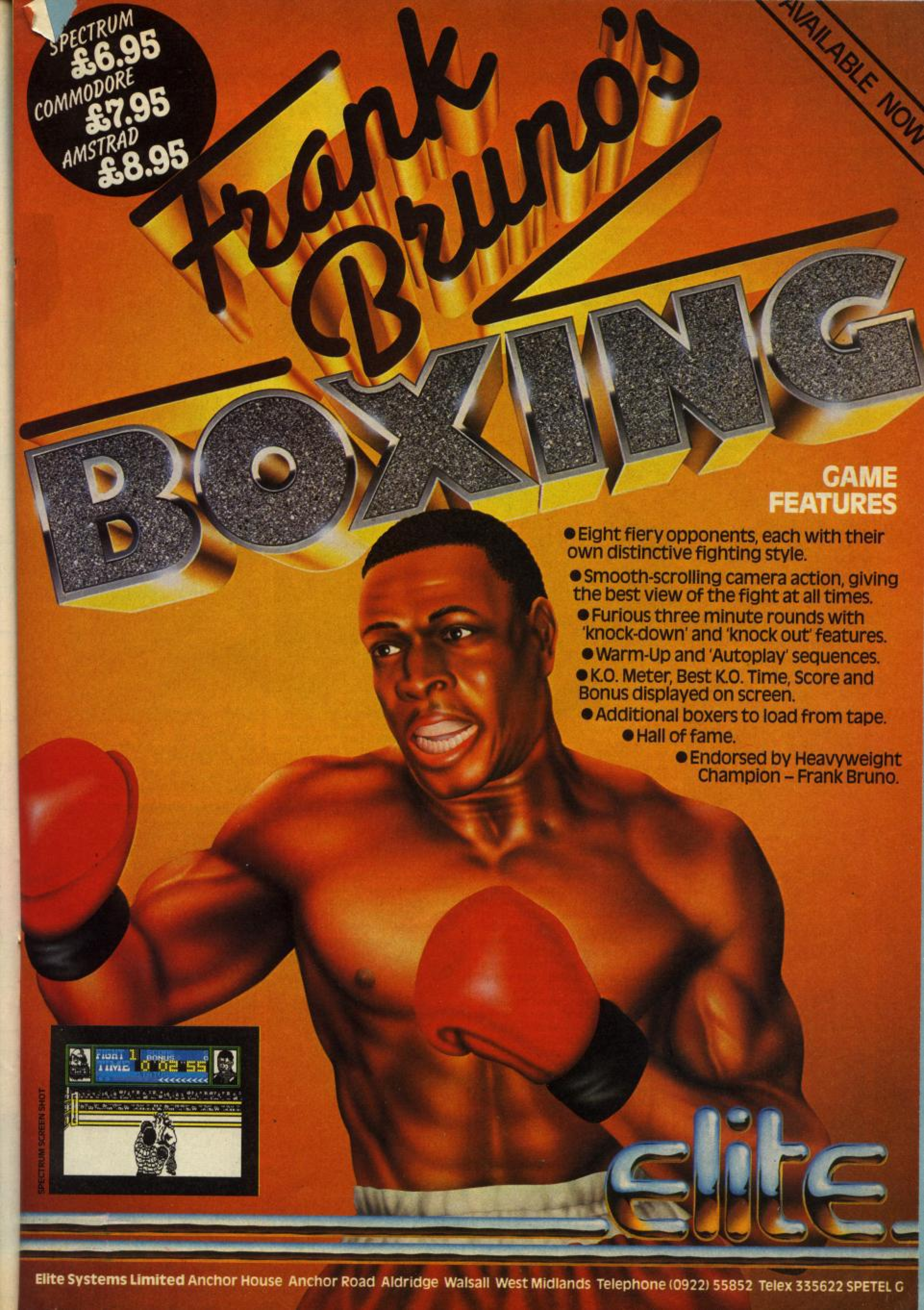
Hookability 75%
It's mainly shooting planes that's addictive . . .

Lastability 67%
. . . and that soon palls.

Value For Money 69%
May have been worth it then but compared to what's worth it now, it isn't.

Overall 70%
Showing it's age.

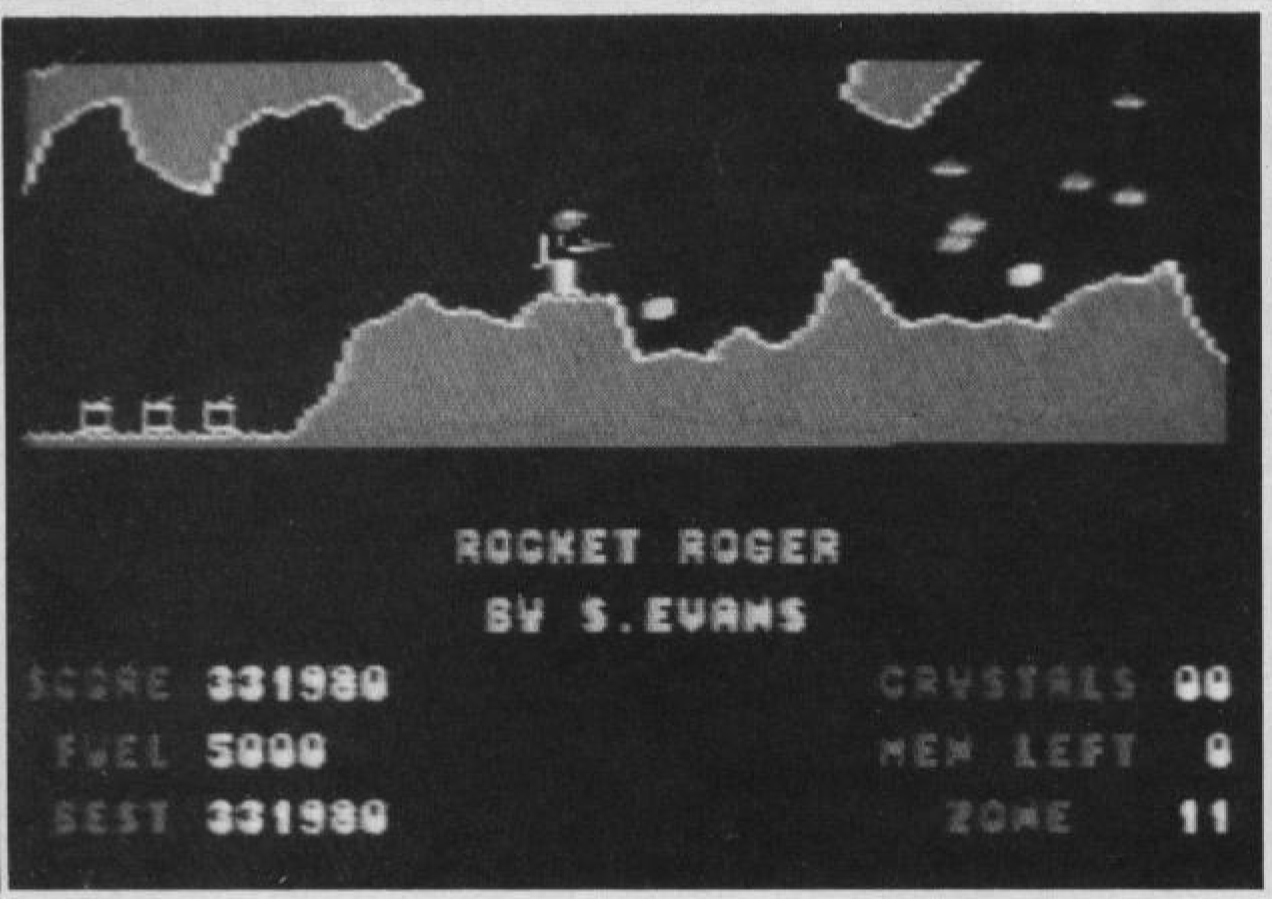



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ROCKET ROGER

PasT BlasteR

Alligata, £7.95 cass, joystick or keys



R*ocket Roger* first slipped out onto the streets around a year ago now (the last PCW show I seem to recall) and was met with an apparent lack of enthusiasm from both press and public. This is probably attributable to the control being through keys only and the lack of joystick compatibility was immediately offputting to most. Unfortunate circumstances, for this is one game that was definitely overlooked and underrated.

Earlier this year Alligata decided to re-release the program in a slightly revamped form, in that they gave it a joystick option. All well and good, were it not for the fact that this is one game that can only be played effectively with keys. Once again, unfortunately, response was poor. So, we at ZZAP! being the fair minded crew that we are, decided it was high time that this 'consumer discarded product' saw the light of day once again, hence this review and the half price offer that you can find in a few pages time.

Cue low lights and twinkly backdrop. Cue tense background music. Cue deep, meaningful voice over. Cue review . . .

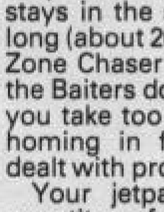
In a distant galaxy, far, far, far away there orbits a dark, mystery planet, many light years from Earth and even further from the local chippy. So far away is this planet, that Rocket Roger (so nicknamed because of the powerful jetpack he wears upon his back) has run out of fuel on his return journey from the outer reaches of the kzxxqzyjjkwrxk (don't ask me what it means, I only made the name up) system. Not only does he realise what a fool he's been in not sufficiently fueling his rocket, he's also discovered that he forgot to collect his stamps.

This unknown planet on which our hero has become stranded is conveniently plentiful in otherwise rare power crystals. There are also a few active volcanoes, an underground complex and network of caverns, and more than a fair share of aliens. If Roger, equipped with his slimline jetpack and powerful laser, can successfully collect enough crystals, ninety nine in all, he can use them to recharge his spaceship and get back home.

These vital minerals are scattered around the planet's thirty zones, each consisting of around six screens on average. Obviously, because the size of the playing area is so large, the whole thing can't be shown on screen at once. So it's for this reason there is a small window of about half a screen high, and a screen wide, that scrolls in all directions.

In each zone there is a small white line of moving dots called a transporter pad. If you walk over one and register your position, you will be returned to the last pad touched when you die. Pads aren't the only thing that frequent the zones as there are two different types of alien: Patrol Aliens, who move in predictable patterns and cannot be killed, and Hostile Aliens, who have intelligent movement and should be shot on sight as they are dangerous. If Roger stays in the same zone for too long (about 26 seconds) then the Zone Chaser appears, a bit like the Baiters do in *Defender* when you take too long over a wave, homing in for the kill unless dealt with proficiently.

Your jetpack has a limited quantity of fuel, 5000 units initially, and it can be topped up with one of the number of fuel cans found below the planet. Above ground there is nothing more than rocky peaks, red hot lava, asteroid storms and saucer attacks. Below ground however, there is a large complex consisting of many platforms, elevators, laser beams, nasty aliens, trap doors, and so on. It's a bit like the choice between the devil and the deep blue sea



This very difficult game is one that will prove popular with those actually willing to persevere with it. The control itself is quite simple — there's just heaps of inertia which, if you're inexperienced, sends your man whizzing all over the shop. The game is also totally unsympathetic and will try to kill you at each and every turn, but if you like a challenge then this makes you want to play it more. The game is pretty hard, but I find it challenging and enjoyable to play. (By the way, how many refugees from Stargate *can you spot in the caverns?)*



On briefly seeing the game for the first time at the PCW show last year, I remember not being too impressed. This is probably the opinion that most people form, as at first glance it doesn't look that special. Once you accept the fact that you have to use keys to play and you actually get into it, one finds that the game is in fact very tough, but very good. The gravitational and inertial effects are excellent as is the fast, smooth scrolling routine used. Some of the sprites haven't been amazingly well defined and animated, and the choice of colour is occasionally odd. This doesn't detract from the quality of the game though, which is a superb mixture of various gameplay elements. There's a sprinkle of shoot em up here, some platform game there, a bit of arcade/adventure . . . and it all works great! If you like games with an unusual feel or plenty of possible exploration or a host of other things, then you could choose a lot worse than *Rocket Roger.*

Presentation 70%
Good, loadable instructions and tips on the game but few options.

Graphics 76%
Smooth, fast scrolling window and good sprites and backgrounds.

Sound 38%
Some good FX but few of them.

Hookability 80%
Inertial effects are difficult to get used to but the exploration bug bites.

Lastability 86%
Very hard game but fun to play — especially with the map.

Value for Money 81%
At around £8, not overpriced then or now.

Overall 82%
A great blend of different games.

ZZAP! TIPS

Once again the man to whom famous British novelist Aldous Huxley once referred in the title of his best selling novel *Eyeless in Gazza*, your very own Gary the Penn, brings you some more steaming helpings of games tips, hints, cheats and friendly advice in ZZAP TIPS!

ENTOMBED ELUCIFICATION

Due to incredible popular demand (I'm sitting amongst a load of queries as I speak), here is the complete *Entombed* solution (oh — many thanks to those who sent in solutions, maps and tips).

THE START
See the eye to the right? Walk over to it, face it and jump. The two idols will flash (!) and part, allowing you to walk on by . . .

ROOM A
Nice 'n' simple — jump the boulders to get to the chest where you will find a whip. Go to Room B.

ROOM B
Careful timing is needed to go under the beetle and onto level 2. Go to Room D.

ROOM C
Not yet, this room comes later.

ROOM D
Jump the snakes to get to the chest where you will find a scroll. Go to Room E.

ROOM E
Whip the bull's head from the left to move it sufficiently enough to allow you to pass through to level 3. Go to Room F.

ROOM F
Do as you did in Room A to collect a small idol from the chest. Go to Room G.

ROOM G
If you did as you were told and collected the small idol from Room G, the large idol blocking the door will move. Go to Room H.

ROOM H
Collect the glowing droppings released by the bird by jumping into them. If successfully caught you will hear a 'dink' (not a 'ping' or a 'ting' as printed last month, someone pointed out), so walk over to the pot, sorry jar, in the far right corner of the screen and drop the bits in there (where you will hear another 'ping', 'ting', 'dink', 'tink' or whatever you want to call it). The moon will set and the sun will rise and it'll be the start of yet another bright new day..! No it won't — the jar will start to move down with each dropping deposited until there's enough weight to make the sarcophagus open and the scroll within with be thine!

Keep a watchful eye on your oxygen level as collecting the droppings takes time and it's very easy to lose a life. Go to Room I.

ROOM I
Slip under the fly, jump the scorpion and dodge the mosquito to get to the chest. Inside you'll find another helpful scroll (!). Go to Room K.

ROOM K
Walk up the ramp to the left of the screen and stand in front of the eye. Face the wall to the left and jump repeatedly to get the boulder blocking the door moving. When there is a large enough gap for you to pass the boulder, go through down to level 5. Go to Room L.

ROOM L
This room contains the torch (Yeah! Great! Fab! Brill! etc). To get it, you have to whip the gongs in the correct order. But what's the order? Well mine's a round of cheese sandwiches and a Chelsea bun, oh, and a cup of tea. No, seriously . . . I'll let you find out for yourself!

Oh, alright. Whip the yellow gong (second from the left) first, then the blue one (far right), then the grey one (far left), then the green one (second from the right), then the white one in the middle, then jump up and down a few times, then do a pirouette, then whip yourself, then . . . (This is getting silly — it's not *Staff of Karnath* so stop it —Ed). Sorry. Right where was I? Oh yes — after whipping the white gong it will rise to reveal . . . THE TORCH! (Cheers, applause etc). Now go to Room M.

ROOM M
Now that you've got the torch (you haven't? Well read the tips a bit more carefully then!) you can use it to find a route to the chest at the back of the room with a scroll in it. Select USE TORCH, press the fire button and guide the torch beam around the room. You'll probably find that the layout to this room is the same as that of Room Q (well at least most people have). Go to Room N.

ROOM N
Move Sir Arthur up the ramp and take him for a dip in the white pool. Trot down the ramp and take another dip in the yellow pool to turn invisible — use the whip to see where you are as you make your way over to the red pool and immerse Arthur in it (making sure that you move far enough into the pool). Once you're sure that you've had a good soaking, go back to the white pool and re-immerse yourself — you can now leave the room and move on to level 6. Go to Room O.

ROOM O
This is exactly the same as the

ELITE (Firebird)

This is how Kurt 'Deadly' Farmer **of Southampton feels it's best to play . . .**

After playing *Elite* for many hours, I have finally brought together the best hints and tips I could find.

Firstly you need cash to get anywhere in *Elite* and the only two ways to do this is by trading or shooting Pirates. If you are a beginner you won't be able to kill many Pirates so you'll have to trade.

TRADING
The best trading route I have found so far is between **LAVE**, **LEESTI** and **DISO**. This is a good route because it's pretty safe for beginners and once you get going the cash really starts to flow.
Start at **LAVE** and take furs to **LEESTI**. At **LEESTI** take computers to **DISO** and from **DISO** take furs or food back to **LEESTI** (if the price is above sixty credits on furs take food instead). Don't bother going back to **LAVE** until you are more experienced.

EQUIPMENT
The best equipment to buy is listed below:
LARGE CARGO BAY. Now you can take more cargo on your runs from planet to planet.
BEAM LASERS. Pirate ships blow up much faster than they do with **PULSE LASERS** and saves all that messing around.
ECM SYSTEM. There is nothing worse than being destroyed by a rogue missile that you can't hit.
FUEL SCOOPS. A good investment as you can pick up cargo cannisters left behind by any ships destroyed. You can also pick up fuel from the sun.
DOCKING COMPUTERS. Although you must be able to dock manually, this eases the worry of hitting the side of the space station and blowing yourself up. Lovely music too . . .
EXTRA ENERGY. Makes your energy charge up independently of your shields and recharges quicker than normal.
MILITARY LASERS. Get these as soon as possible as the enemy can be blown up very quickly and they're great fun to use.
Also, you can't do the **CONSTRICTOR** mission unless you have these.
Other items of equipment can be bought at leisure.

When buying any of the above make sure you have enough credits left over to carry on trading.

GENERAL TIPS
- Don't trade in contraband!
- Energy Bombs don't work on Thargoids but they will destroy the smaller, remote controlled Thargons.
- Only trade in computers, furs and food.
- Don't go to Anarchy planets such as **RIEDQUAT** until you are competent with Military Lasers and an Iron Ass (!).
- When flying to a planet or sun the whole game seems to slow down so go to another view. The shields charge up quicker too.
- Every time you go into a new galaxy your legal status is restored to clean. So, after you have been into battle with the Vipers to increase your status, perform a Galactic Hyper-Space to the next galaxy where you will be clean again.

While we're on the subject of *Elite*, here's a little 'cheat' for you to try out. Pause the game then type X, C and M on the keyboard. Who needs a Docking Computer now!?

DISKS FROM ARIOLASOFT



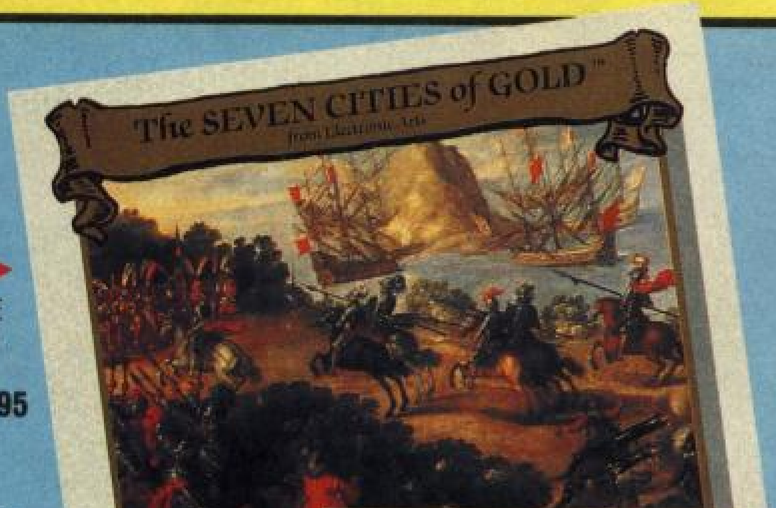
► ADVENTURE CONSTRUCTION SET

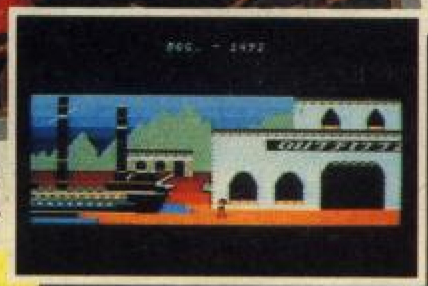
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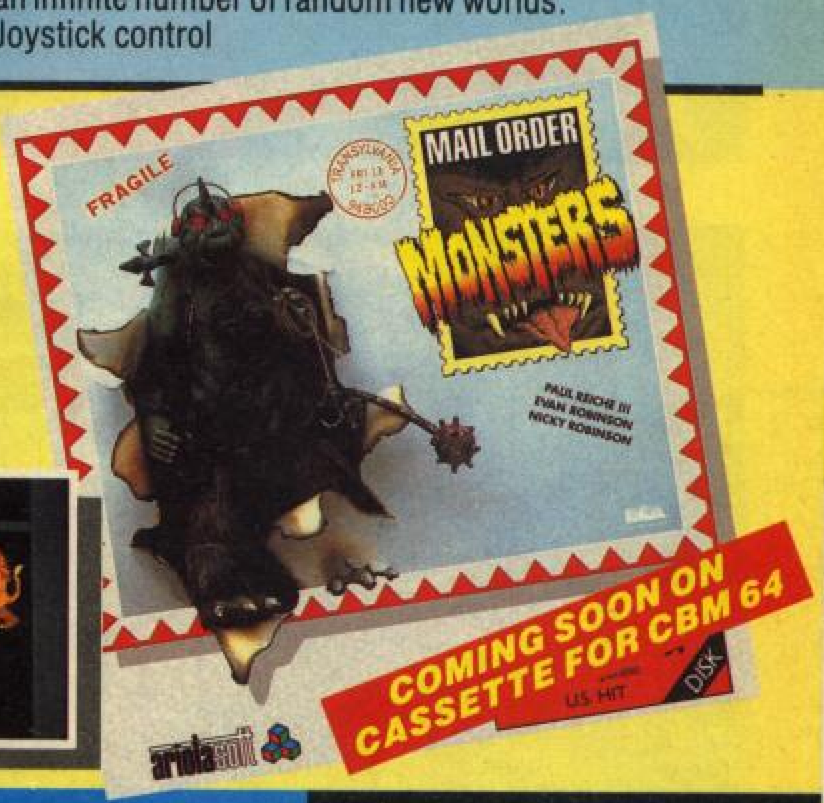


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- Joystick control

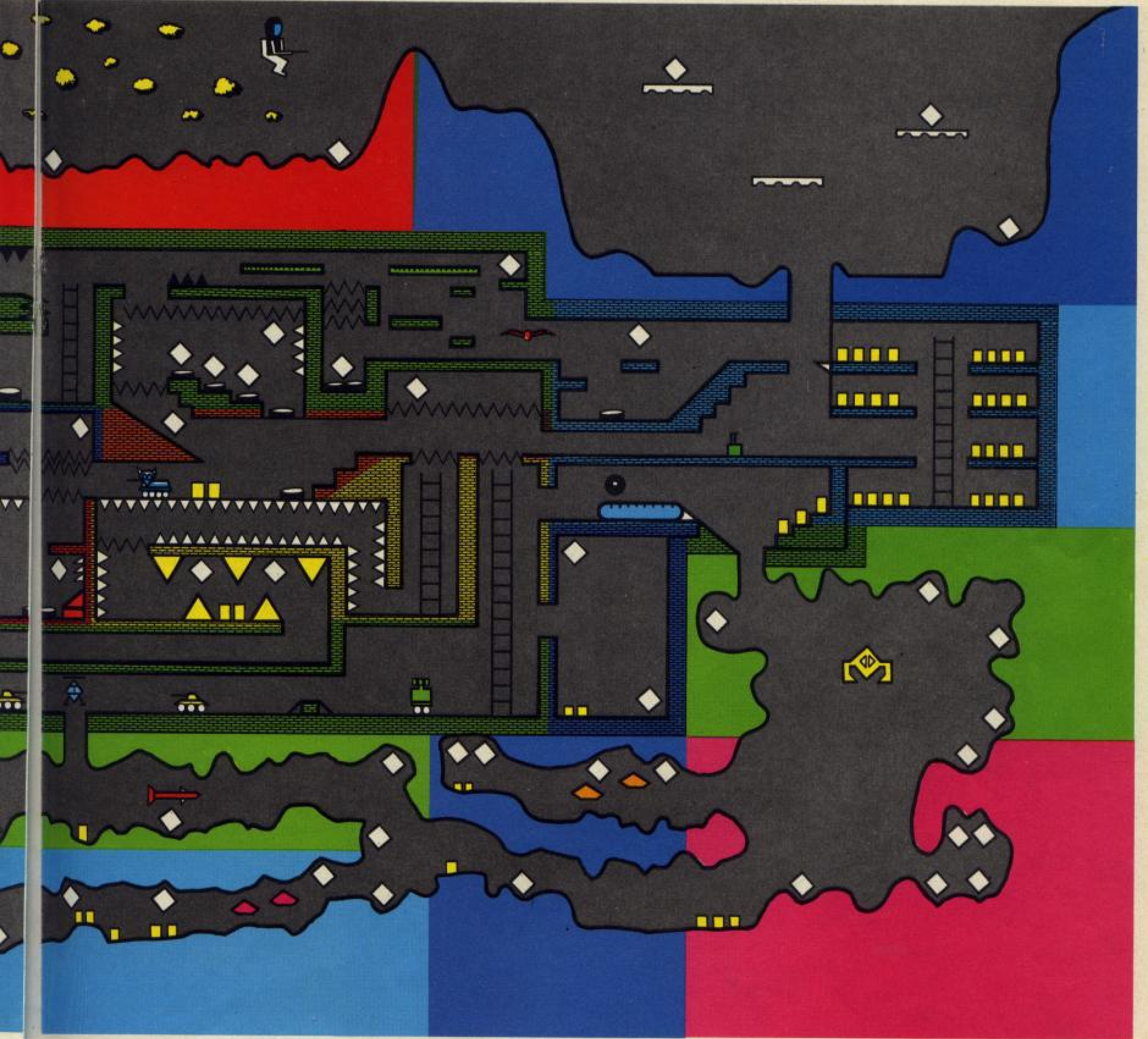


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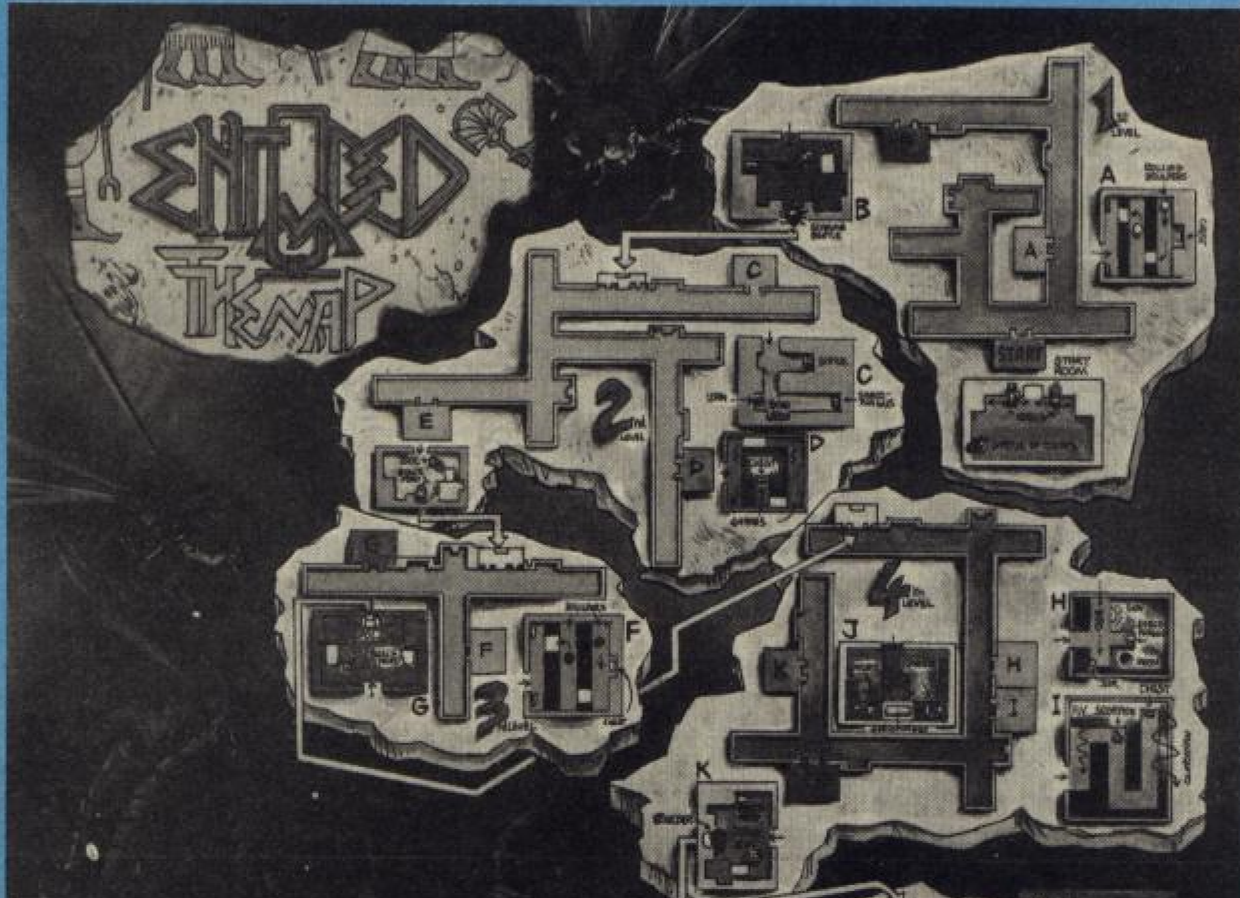
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first snake room (Room D) except it's dark (woah! Scary, eh?!), so do as you dood before and collect another scroll. Go to Room P.

ROOM P

There's a jar to the right as soon as you enter the room — whip it until it falls onto the adjacent platform. Walk over to the other jar and whip it along to the end of the ledge until it falls off onto the platform below. The platform will go down and the idol will move, revealing the chest containing the Knot of Isis. Now you can go back up to Room C and . . . no, on second thoughts you'd better do Room Q first, so go to Room Q.

ROOM Q

As soon as you've walked far enough into this room, a portcullis drops down behind you, sealing off your only exit. To get the portcullis to rise again you have to walk around to that chest over to the far left, get the scroll inside and get back again before your air runs out. Hmmm! Not so bad, except that you were turned invisible when the portcullis fell. Oh dear . . .

Listen to your footsteps and try to envisage your position. Not a great deal of help I know, but there's not much advice one can give. Anyway, when and if you do get out, go back up to Room C (at last).

ROOM C

Walk up to the sarcophagus and you'll gain a bowl of fruit. Yes, I'm afraid it's as simple as that so stop wingeing about being cheated and peg it back down to Room J.

ROOM J

Normally, if you haven't got the bowl of fruit, the ghosts will come shrieking after you. Now that you've got the fruit (you'd better have it by now) the ghosts won't harm you — they merely lift you up to the coffin, allowing you to open it and get the Book of the Dead. They're not too keen on you leaving with it though, so watch your step. Go back to level 6, Room R.

ROOM R

On walking right into this room, a portcullis drops down and another moves up, releasing the snake from behind. To dispose of the snake, take your recently acquired reading matter to the chest. You can now move on to level 7.

ROOM S

This room is the same as Room I, except it's dark, and it should be done in the same manner. Once you've got the scroll, go next door to Room T.

ROOM T

There are two ways of tackling this room — either by the 'proper' method or by 'cheating'. First the proper method: Whip the boulder onto the platform (making sure you're on the platform too) and open the chest to get five new lives. Great, except you've got to get out again. Whip the boulder off of the lift, ride the platform back up to the top and trot down the ramp to your freedom . . .

Well it's not quite that simple as this is where you find out that the extra lives weren't really worth the hassle. A large, greeny-bluey-grey crocodile, with great big, huge pointy teeth blocks your exit, taking three or four lives off you when you touch him. Oh, so what about the cheating method?

Okey dokey, nice 'n' easy (nice 'n' cliche more like —Ed). Don't actually go in to the room — walk past it until it scrolls off screen, then turn tail and go into the room. The five lives automatically become yours — Ha! Noooo problem.

ROOM U

If you've collected all the scrolls so far, a final, hidden room will have opened up on the 7th level. I won't say where, as it isn't exactly difficult to find. When you have found it though, here's what to do . . .

Go round to the boulder, avoiding the clouds, and push it along to the end of the 'pier' (no Fruities or Space Invader machines or Candy Floss, but then what else do you call it other than a 'pier')? When the boat is near enough, whip the boulder onto the boat and sink it to gain the Scroll of Thoth.

'Osiris will not let you pass until the Scroll of Thoth one hast', remember that? Well if you return to the start you will find the exit, and the end of game message 'cos you've finished the game (booooring)! Never mind, perhaps the ending to their next game, *Blackwyche* will be slightly more imaginative . . .

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BOULDER DASH (Beyond)

Tim Williams of **Newport, Gwent** wrote in asking how to complete cave G in *Boulder Dash I* as he can only find 6 diamonds. Well Timmy babes, I think I might be able to help . . .

Trap the amoeba (that's the pulsating green stuff that multiplies a bit rapid) at the bottom of the screen with strategically dropped boulders and wait for it to turn into umpteen sparkling gems, ready to collect.

POKES!

The response to the POKES section has been phenomenal, with dozens of excellent routines coming in every day. Thanks go to those who have sent them in and to those who will - Hint! Hint! *(Or should that be Tip! Tip!? -Ed)* **(This isn't called the hints page for nothing, you know).**

We kick off this month with some more POKES for *Dropzone*, **following those printed last issue. I've received a lot of mail from people who can't enter the POKES and want to know how. Well despair no longer for** Michael Jackson **of Worthing, Sussex has come up with the answer . . .**

Type LOAD (RETURN) **to load up the first part of the program and enter the following POKES once it has loaded . . .**

POKE 1007,39: POKE 1011,226: POKE 1012,252

Then type RUN (RETURN) **to load the next part. When that has finished loading, type in any of the POKES from last issue before entering this small routine:**

POKE 1007,55: POKE 1011,132: POKE 1012,255: SYS 1006

The game will now run and you'll be able to see the effects of last month's POKES for yourself.

CHINA MINER (Interceptor)

Yes I know I've already printed some POKES for this game but these are for the turbo **version.**

Thank you Paul Cooling **and** Jason Powers **of Tottenham for the following routine.**

First, rewind the tape to the beginning then type:

SYS 63276: SYS 63276 (RETURN)

Press play on tape and when the computer responds with FOUND CHINA, **DON'T press the Commodore key or space bar, just allow the program to load on its own until** FOUND P1 **is displayed. When P1 has loaded, the** READY. **prompt will appear so type** SYS 62828 (RETURN) **and wait for the next part of the program to load and the** READY. **prompt to come up again. Now type** SYS 1076 (RETURN) **to load the last part and once that has finished loading you can enter the following POKES . . .**

POKE 32776,0: POKE 33301,*(number of lives)*: POKE 33320,(number of screen), **not forgetting to press RETURN afterwards.**

To start the game type SYS 33127. **If you need to change a screen or something, hit** RUN/STOP **and** RESTORE **and re-enter the POKES.**

LOCO (Alligata)

Martin Jones **of Deal, Kent sent in this excellent set of POKES for the ageing Crowther classic.**

Rewind the tape to the start and type VERIFY "",1,1 (RETURN)

Press play on tape and when VERIFY ERROR **appears type in the following:**

POKE 924,226: POKE 925,252: SYS 849 (RETURN)

After the program has finished loading and the machine has reset, type in these POKES:

POKE 2049,12: POKE 2050,8 (RETURN)
POKE 26944,234: POKE 26945,234: POKE 26946,234 (RETURN)
RUN (RETURN)

This will have the effect of not removing any lives lost, but you will still get an extra life every 10,000 points. When more than nine lives are obtained you will start to get strange characters appearing where the number of lives should be. Don't worry, it only means that you can't get scores of much more than two million!

KOKOTONI WILF (Elite)

If you're still having problems in completing this popular game then try these POKES, from Robert Troughton **of Cowling, West Yorks, for size . . .**

Rewind the tape to the beginning and type LOAD

MINI TIPS

A humourous little tip on New Generation's *Trashman* **from** Steven Howard **of Lowestoft, Suffolk. Just enter** FORK ME **(or something sounding fairly similar!) instead of your name and all the cars will disappear when you play!**

FINDERS KEEPERS

Simon Wright **of Gosport, Hampshire sent in a few helpful hints for one of Mastertronic's more recent releases.**

The **Philosopher's Stone** and the **Lead Bar** (both found in the bottom right of the **Castle Gardens**) form a **Gold Bar** worth £500.

If you take the **Broken Sword** (found in the bottom left of the **Castle Dungeon**) and the **Blacksmith** (from the **Room with a View**), the sword will be turned into **Excalibur**. The strange thing is, that the **Broken Sword** is worth £10 and the **Blacksmith** £7, but **Excalibur** is only worth £10!

The **Spark of Life** and the **Pile of Mud** (both found in the top right of the **Castle Dungeon**) form a **Mud Monster** worth £1000.

The second-from-the-top object in the **Needlework Room** is a **Crystal Ball** worth £500. The object above it is a **Z80 Chip** worth all of 0.01p, so don't bother with that!

Don't pick up the **Sticky Bun** or the **Tube of Glue** as you won't be able to drop them! The same applies to the **Transmat Key**, but this is needed elsewhere in the game.

One further tip, never carry the Saltpetre, Charcoal, Sulphur **and** Burning Torch **all at the same time, because as your science teacher once told you, gunpowder and fire only mix explosively!**

PENETRATOR (Melbourne House)

A short tip from Jonathan Williams **(no address, just green writing on white paper).**

Play a two player game as the second player. When the game is over, play **again** as the second player — your last score doesn't get cleared and you can add to it, amassing a huge score.

A VIEW TO A KILL (Domark)

Load the game, turn the computer off and start crying.
Mark Roe, Askern, Doncaster.

SHADOWFIRE (Beyond)

Nigel Wilkinson **of Chingford, London wrote to say how good he thought the** *Shadowfire* **map and tips were (you remember, the ones printed in issue 4). He also gave a few of his own . . .**

Key Cards. Generally not worth going out of your way for, as time is of the essence and they aren't usually found near the appropriate door. One exception is the card in Military Section Reception which will open the very next door in Military Reception Check. Instead, get Master Key Card from the Sky Fortress Captain's Cabin.

Time Delay Unit. This wasn't explained in the tips, but it is used by Manto to capture Zoff. First give it to someone strong enough to carry and pass it back to Manto when you're ready to mount your attack on Zoff. Whilst your forces hold the enemy in Major Xator Command Post, Zork and Manto should enter the Zoff Armoury with the Master Key Card. Zoff will be found to the right of Zoff's Quarters.

Manto should now activate the Time Delay Unit and move to the right so as to occupy the same space as Zoff. With time frozen he can't slip by you and Manto can beam him back to the Enigma Craft. The Ambassador is to the South in the Security Interrogation Chamber.

HYPERSPORTS (Imagine)

You know the rather cool bit of music that plays while the program loads (not the Chariots of Fire stuff, the first bit)? Well it turns out that it's not quite as short as you might have thought . . .

Load the program up as usual and when the music first starts to play, stop the tape, rewind it and put it away for another day. The music will continue to play but instead of bursting into the rendition of Chariots of Fire it will carry on, a sort of extended version if you like.

BOUNTY BOB STRIKES BACK (US Gold/Big Five)

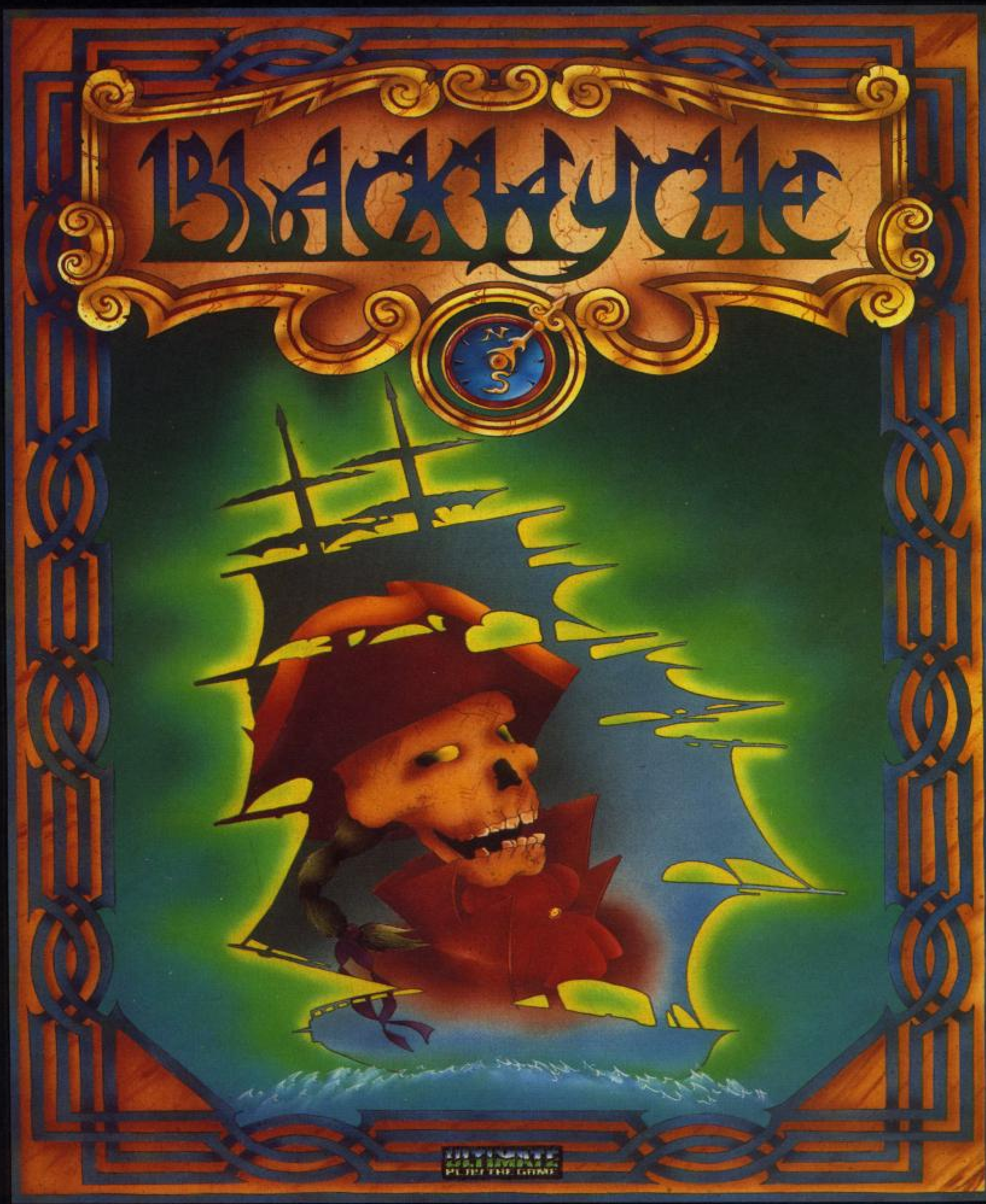
This has got to be the best cheat yet . . . Enter the number 57502 in the special code box and press A and F3 TOGETHER to put you in mega amazing, brill, fab and cool cheat mode. Start the game and type in the number of the screen you wish to play, on the keyboard eg: to start on screen 6 type '06', for screen 23 type '23' and so on.

THING ON A SPRING (Gremlin)

OK, you frustrated Things out there, here's something to make this beggar of a game easier (but not much)!

Little do most people know, there is a cheat mode for unlimited oil that we've been keeping back until now. When on the title screen hold down the following keys: T, H, I, N, G, BACK ARROW (top left of the keyboard) and INST/DEL. If the border goes grey then all is well, so press the fire button to start the game . . .

COMMODORE 64



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(RETURN). When the first part of the program has loaded, enter the following POKES:

POKE 681,237: SYS 680

The game will now load. Once it has finished, type in these POKES . . .

POKE 50134,(any level between 1 and 6)
POKE 50139,(any screen between 0 and 65)

Here's a list of which screens are on which levels:
Level One: **Screens 0-11**
Level Two: **Screens 12-19**
Level Three: **Screens 20-29**
Level Four: **Screens 30-43**
Level Five: **Screens 44-52**
Level Six: **Screens 53-65**

FLAK (US Gold/Funsoft)
Some interesting POKEypoos from Dominic Taylor **of Reading, Berks.**

Rewind the tape to the start, type LOAD (RETURN) **and press play on tape to load the first part of the program. Now enter these POKES . . .**

POKE 1011,167: POKE 1012,2
(RETURN)
POKE 679,20: POKE 680,132
(RETURN)
POKE 681,255: POKE 682,20
(RETURN)
POKE 683,163: POKE 684,253
(RETURN)
POKE 685,20: POKE 686,21
(RETURN)
POKE 687,253: POKE 688,96
(RETURN)
RUN (RETURN)

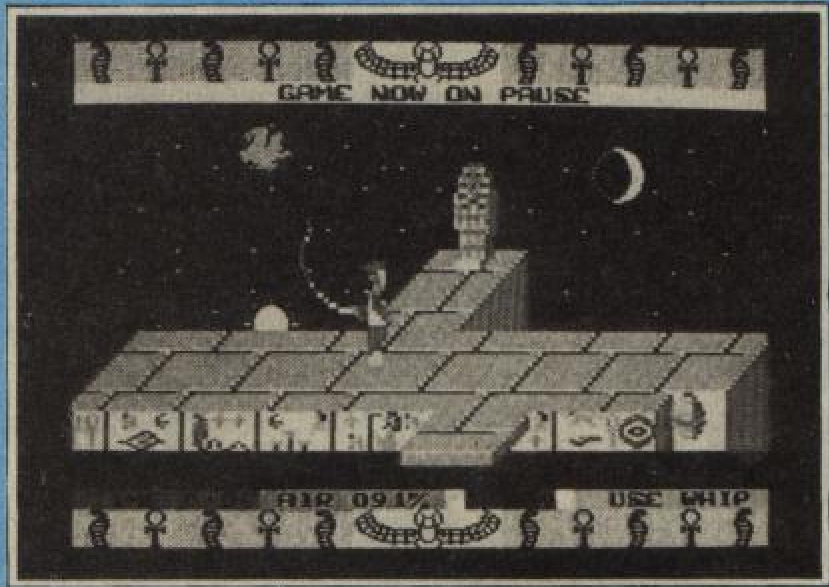
The program will now finish loading. After a short while the screen will clear and the READY. **prompt will appear, in which case you should enter the following POKES:**

POKE 9524,255: POKE 9525,255
(RETURN)
Type SYS 3072 **to start the game. The sprite/sprite collision detection will now have been disabled.**

ENTOMBED (Ultimate)
For those of you with a reset switch (or equivalent) here are some POKES to get rid of the mummies in the corridors.

POKE 27658,169: POKE 27659,20: POKE 27660,234: SYS 2128

Then press the fire button, F1 and finally the fire button again.



That's it for another month. Thanks to all ZZAP readers who sent in their bits and pieces and made it all possible. Sorry if your name and address didn't make it in, but there's often loads of similar tips on the same subject, and far too many letters to use. But don't stop sending them in, because you never know — next time it might be YOU! Also, sorry for the fact that I can't get round to writing individual replies to problems — it simply isn't possible because of the quantities involved.

If you want to write to the column, it's ZZAP TIPS, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB, or via Micronet or Compunet.

SPECIAL READERS' OFFER!

Here's a chance you don't want to miss! When Alligata heard that we wanted to print a map of their ROCKET ROGER game for the playing tips, they said that just because it was us (you understand), they would let us offer ROCKET ROGER to you at half its normal price. This is a Good Thing, because it means you can get your hands on a real classy classic Very Cheaply. What's more, this issue of ZZAP! even provides you with a route plan for playing the game, so all in all it adds up to a Very Good Thing.

ROCKET ROGER is a heavy gravity multi-screen-scrolling-arcade-platform-adventure-shoot-em-up that Alligata released about 12 months ago, and which (according to Gary Penn and Julian Rignall) 'has not aged at all either graphically or in gameplay'

So what's the deal? ROCKET ROGER normally costs £7.95, but because you are a special ZZAPerson, you can get it direct from ZZAP! 64 Mail order for ONLY £3.99 (or exactly one and a half pee under half the price — there's nothing like being accurate — okay, so you'll have to add 20p for postage and packaging as well . . .)

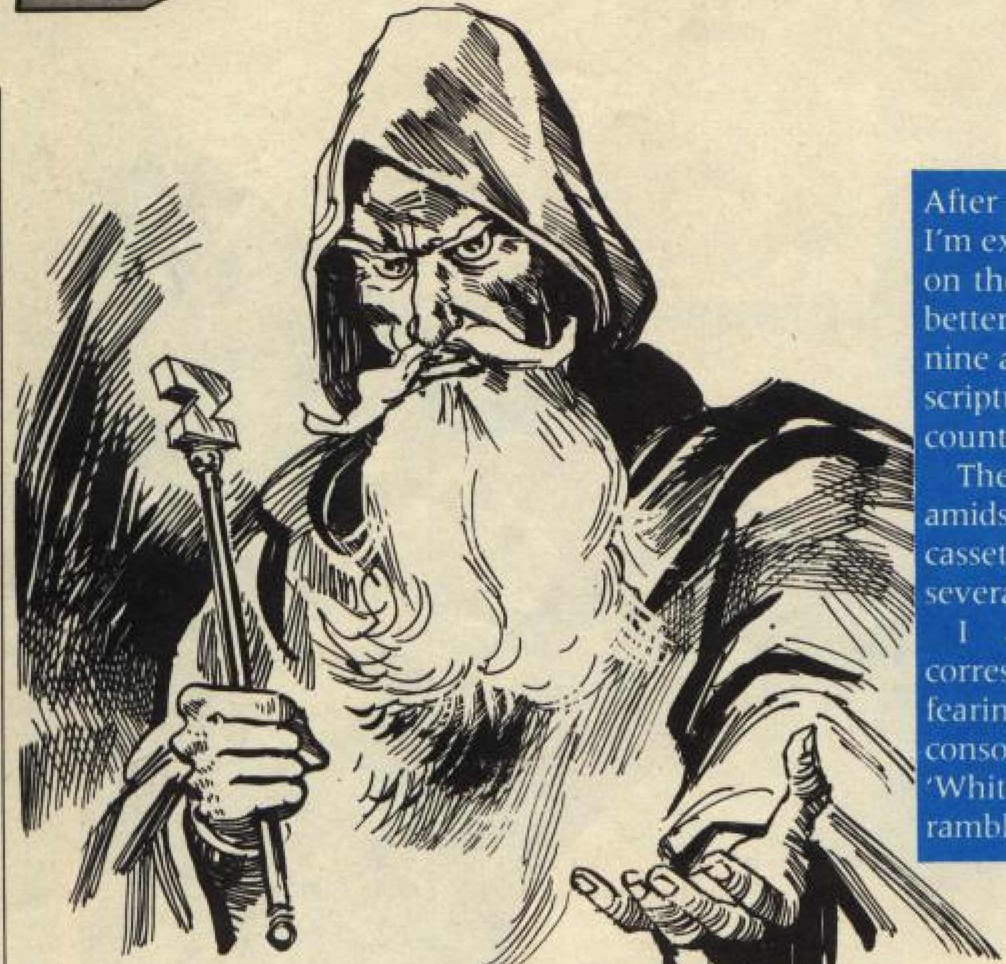
Just fill out the coupon below (or photocopy it, or just write in if you don't want to cut up the mag) and pop it with your payment in the post to the delectable mail order queen, Carol 'call me Aggie once more and I'll flatten your face' Kinsey.

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ZZAP! adventure



After last month's rather grim and depressing news I'm extremely pleased to inform you that adventures on the 64 have taken a really dramatic turn for the better. This month has seen the arrival of no less than nine adventures to my comfortable abode and many scriptures from fellow adventurers all over the country.

There are some excellent disk-based adventures amidst this month's selection and some worthwhile cassette releases too, in the form of *Red Moon* and several quilled adventures.

I am glad that my pleas for increased correspondence have been answered, for I was fearing that I might have to turn to my Pipistrel 56 for consolation as I started a new role in my long life as 'White Wizard The Redundant'. Enough of my ramblings, read on . . .

DEADLINE

Commodore, £11.99 disk only





It is always a pleasure to sit down and play an Infocom adventure, even when it's as unusual and different as this. *Deadline* is the first in Infocom's 'Mystery Series' of adventures (*Witness* and *Suspect* being the the other two) and gives you the chance to play out the role of an infamous detective, who has been called in to investigate the death of one Mr Robner.

The Chief of Detectives, Warren Coates, is completely convinced that there was no foul play involved, but he wants you to conduct a more thorough investigation all the same, since people are, after all, suspicious by nature.

It turns out, from the Inspector's Casebook provided in the package, that Mr Robner had called the CoD a few days before his demise to inform him that he was altering his will. In fact Robner was in the process of sending the relevant papers to the CoD when this unfortunate incident happened. Such mitigating circumstances can only cast aspersions over a verdict of 'death by a self administered overdose', so just how **did** Mr Robner come to such a cruel end? Before you can actually arrest a suspect though, you must be able to prove they had the motive, opportunity and are lacking in an alibi.

. . . and you've only got twelve hours, computer time, to do so!

You begin your investigations outside the Robner house on the South lawn. On attempting to vacate the premises you are told that **Leaving the estate would mean quitting the case and, most probably, your job.** Hmmm! It looks as if you're here to stay . . .

A search of the surrounding vicinity proves successful, with the discovery of two strange holes in the ground and the fact that the eccentric gardener, Mr Angus McNabb, doesn't appreciate people treading on his roses. He also objects quite strongly to being hit 'with a lethal blow of the hand', as he does expire quite rapidly. 'Perhaps,' you think, 'I shouldn't have done that,' responds the computer, after a lengthy piece of text is given desribing your arrest for the murder of Mr McNabb!

When you actually question the gardener to find out what's wrong, he burbles on and on about his roses and the influence that the bad weather is having on them! Some help!

These responses are typical of not only this adventure, but of all Infocom classics. This is the sort of thing, along with massive vocabularies and detailed location descriptions, that makes their text adventures so much better than anyone else's. For example, kissing someone in *Deadline* is met with: 'Section 204D, Paragraph 7.6 of the Connecticut Police Code of Conduct specifically prohibits kissing suspects.'!

If there are any words that the program doesn't understand, you are told 'You don't need the word " " to solve this mystery.' —typical of the sort of imaginative reply that one can expect to get when playing an Infocom game, as even the most inconceivable questions receive coherent answers. Another example is there action to you trying to arrest yourself. Sergeant Duffy, your side-kick, strokes his chin and replies 'Excuse me, sir, but it would cause a bit of a stir at the station to be charging a player with murder.'!

At 11.00 am, an interesting letter addressed to Mrs Robner arrives, full of suspicious comments about her late husband and a fellow called George, ending up: 'See you Friday as usual, Steven'. Sounds as if this could be important and incriminating evidence!

Quickly looking around the house gives rise to more suspicion as there are plenty of clues to be found. With aroused curiosity and some information under your belt, you decide it's high time to follow, and maybe question, a few people and start to draw some conclusions.

As an aid to your enquiries there are a number of helpful words present in the vocabulary. **EXAMINE** is as useful as ever and so is **SEARCH**, although this command has been improved quite a bit to suit the game. Not only is it possible to **SEARCH** someone or something in a straightforward manner, but you can **SEARCH NEAR** an object or person. This usually provides more information than a simple **EXAMINE.**

FINGERPRINT asks the police laboratory to compare the fingerprints of someone/thing with those on file at the lab (that is, if something is **worth** fingerprinting —most, nay **all**, of the suspects object to this treatment unfortunately), while **ANALYZE** results in a lab performing a routine check on something.

Interaction with the other characters in the game is high, as you can freely converse with, and question, anyone in any

way, should they be willing to talk to you. For example, **MRS JONES, TELL ME ABOUT MRS ROBNER, HEY, MR MCNABB "WHAT'S WRONG?" .MRS ROURKE, SHOW ME THE FOOD**



and other such communication, all elicit useful, and sometimes humourous, responses. This sort of flexibility makes *Deadline* absorbing and rewarding to play.

One really excellent feature is the **WAIT** command. It's possible to **WAIT FOR** or **WAIT UNTIL** certain times or even to **WAIT FOR** someone!

The location descriptions are incredibly informative and one needs little imagination to conjure up an image of their surroundings. When in the garden for instance, you can almost smell the roses!

When you finally decide that you have gathered substantial evidence, you should firstly **ACCUSE** your suspect, and then **ARREST** them. Get it right though — your job won't mean much if you don't as you'll end up losing it!

Deadline is a most unusual approach to a text adventure and is perhaps Infocom's most absorbing to play yet. Unfortunately it is only available on disk, but then what did I tell you about getting a disk drive?

Atmosphere	95%
Interaction	97%
Lasting Interest	90%
Value for Money	96%
Overall	**93%**

RED MOON

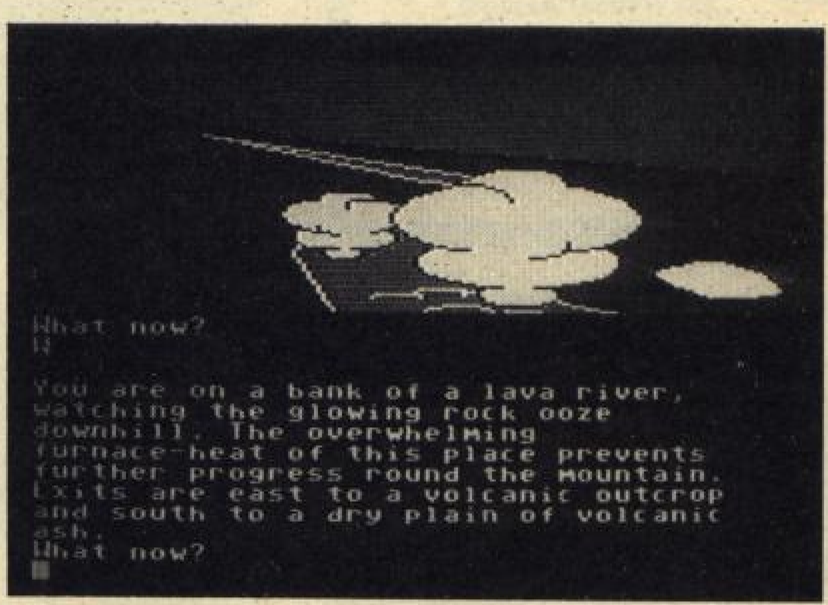
Level 9, £6.95 cassette

I have been waiting for some considerable amount of time for a new Level 9 adventure. Their constantly admirable games always have me puzzling late until the early hours and consequently when news of *Red Moon* reached my ears I was thoroughly pleased, unfortunately it arrived just too late to be able to include it in last month's column.

The adventure itself lives up to the usual high standard set by previous Level 9 games, with over 200 pictures, a large vocabulary and an involving scenario.

First I must comment on the graphics. These are very controversial, true adventurers reckon that if an adventure is good then you don't need pictures to help you conjure up the scenario and in fact pictures can even ruin an adventure. The graphics in this one can only be said to be fair, lacking something in the colour, although boasting some nice detail. The program also takes quite a while to draw them, making the going rather slow if you are the sort of explorer who likes to whizz from one location to another.





Red Moon comes with a nice story that fills out the background of the game and proves to be practically informative in as much as it provides a few clues and tells you exactly what you should be aiming for.

Unusually for Level 9, the game itself has a bias towards combat, with weapons and armour playing a very important part. 'Majik' too is another important aspect, with many spells for you to use during the game.

When you play you will find that the keyboard buffer has not been removed — this is quite a good idea for it allows such swift Wizards like myself to type ahead and consequently move fast through the adventure, and to some degree, this makes up for the slow drawing. The other nice feature is that you only need to type in the first three letters of a word, saving hours of finger wear! This (typical also of Quilled programs) is a friendly feature strangely missed still by so many adventure games.

As you would expect from this software house, the copious location descriptions are detailed, atmospheric and provide a good mental picture of your surroundings.

The combat scoring used during the game is presented in the form of hit points that are reduced during fighting. This method gives you an idea of your survival chances, although the game does give you several lives that allow you to progress further. The majik, on the other hand, is gained by picking up certain objects that let you 'focus', a situation that might seem hocus-pocus to you but to me, dear reader, is quite simple and logical. Once you have collected the correct objects you are able to **CAST** certain spells which allow you special priviliges; if, for instance, you find yourself stuck in the castle, try **ESCAPE CASTLE**.

The only major setback is the nasty habit most Level 9 adventures have of not responding to things that don't have much to do with the game as far as the program is concerned (even if you think the otherwise). For example, I found myself in a large field full of red flowers. When I typed **EXAMINE FLOWERS** I was told that I couldn't see them, even when I was standing in a field full of them! This can be irritating because it is clearly illogical, and the best that can be said is that when an adventure does not respond logically at least the player knows that he is on the wrong tack.

But despite my few niggles *Red Moon* is yet another brilliantly original adventure from the programmers of what must be THE best cassette adventures. Highly recommended and thoroughly enjoyable.

Atmosphere	92%
Interaction	92%
Lasting Interest	89%
Value for Money	95%
Overall	**90%**



BEATLE QUEST

Number 9 Software, £9.95 cassette

This quilled adventure certainly caught my eye when I received it earlier on this month. It is based on an apparently legendary 'pop' group called the Beatles, and incorporates many of their lyrics within the game's structure. Of course, if you aren't too familiar with their ballads (my ancient gramophone doesn't cater for records that run at anything less than 78 rpm) perhaps many may not be too interested, but I can see that it is likely to attract fans of their music.



The adventure itself is certainly an odd one. Set in the year 2953 (quite a few years after the Beatles hit records I gather) you take the role of *Keeper of the Archives*, looking after remnants of Ancient Earth while pioneers search for a New Earth somewhere in space. While researching, your interest is particularly taken by 'The Four Kings of EMI' and you yearn to return to those times. By feeding certain data into the computer you enter a simulated Beatle world and the adventure begins (what's wrong with a good spell I will never know but still . . .)

This adventure is definitely odd, starting with the infamous 'swirling mists of time', where any move puts you into a rather drab location — a late 60s bedsit. All around you are the seedy remains of the past, from *Liver Birds* tapes (the White Wizard has never heard of such a strange feathered creature) to books, peeling wallpaper and dim lightbulbs.

There's also a girl on the bed, a rather happy seventeen-year old individual who's in the sort of condition that only a bottle of the finest Pipistrel 56 could possibly bring about. She didn't prove too helpful, so I pottered about the place adjusting to such strange surroundings. After a very short space of time my condition deteriorated and I sought vainly for food (a common feature of Quilled adventures such as this). Moments later my intestines had gone rather wobbly and I was asked whether I wanted another game.

Naturally I set about my duties for a second time. On this occasion I was accosted by somebody called Maxwell in possession of a silver hammer and was promptly 'bang-banged' until I was dead. My third quest was more rewarding and after delving much further I discovered some weird and wonderful things.

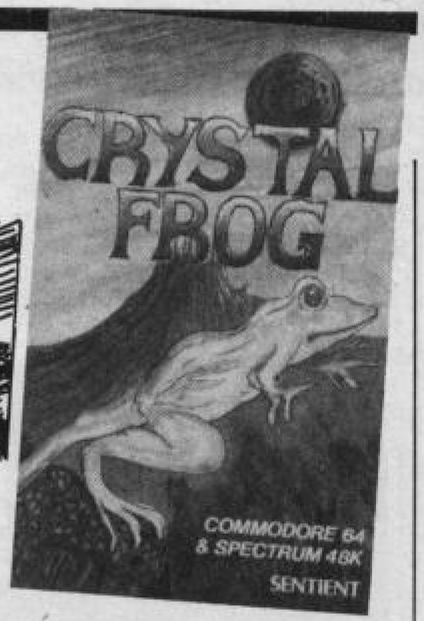
The game's vocabulary is very good, with helpful responses and verbose descriptions for each of the 150 locations, generating an excellent atmosphere. The puzzles, although easier for those with a penchant for Beatles songs, are tricky but interesting to solve.

I must say I enjoyed this novel experience and this is an adventure that wouldn't go amiss even in a collection of one who's *not* too keen on the Beatles.

Atmosphere	79%
Interaction	71%
Lasting Interest	73%
Value for Money	72%
Overall	**74%**



CRYSTAL FROG



Sentient, £2.99 cass

This cheap cassette adventure is of the classic type, the idea being to find the Crystal Frog and return with it intact.

The adventure is Quilled — this utility has had an impact on adventure almost as big as *Dungeons and Dragons* did. As you may expect, *Crystal Frog* has fast response times, a fair number of locations, a reasonable vocabulary and verb/noun type input.

From the first, each location is well described with nice attention to detail, so you are told how the sun is shining, what the trees look like and so on. I always think that descriptions play one of the most important roles in an adventure, and these conjure up quite vivid images of the lands through which you are travelling.

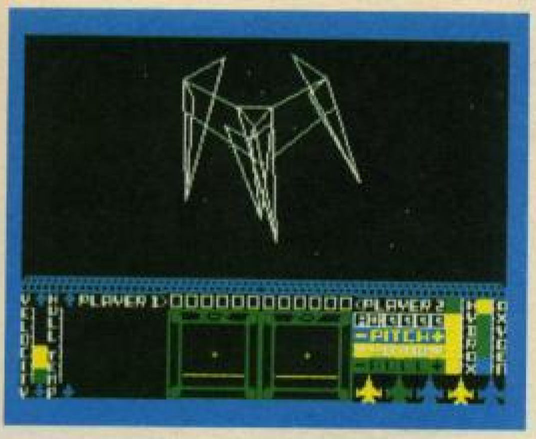
Upon my travels I soon discovered some quite unusual objects, a gas mask for example and a spade (what is that for one wonders)? I also stumbled upon a rather odd scarecrow, very lifelike with spindly arms and legs. It was here too that the adventure dropped some points in my book. Firstly I tried **EXAMining** it and was promptly told that I couldn't. Why not? The scarecrow was the most interesting object that I'd come across and I was determined to learn more about it. I tried going towards it using all the available directions, **SEARching** it and just about everything my experience had to offer but to no avail. The scarecrow stood happily unexamined and I stomped off to the next location rather annoyed. This is a common weakness of Quilled adventures (and not only Quilled ones either), that they fail to offer a comprehensive **EXAMINE** facility. It can be done with *The Quill*, although it isn't instantly obvious, as I recollect from my cautious dabblings — and one Quilled adventure from about this time last year, the Spectrum *Tower of Despair* by Games Workshop, had an extremely powerful **EXAMINE**. To be fair, you can examine objects in *Crystal Frog*, and that underlines another point about the examine facility, once an explorer starts to do it, he wants to keep on and gets frustrated when something that may merely be adding to the general atmosphere, like the scarecrow perhaps, cannot be looked at in more detail. But I digress . . .

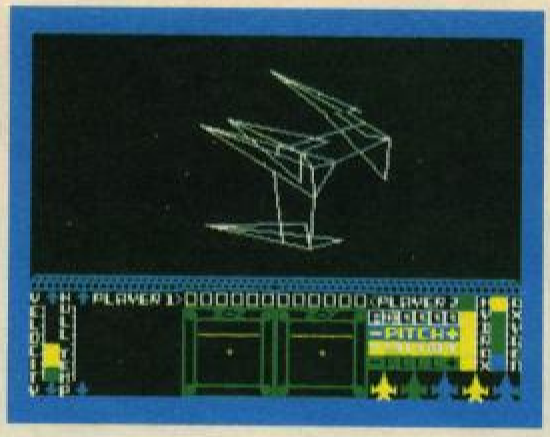
Soon I found a cave and promptly entered, and from the description found it to be comfortable, dry with a nice leaf bed — a veritable home from home! Also present was a fur coat that I greedily took simply by **GETting** — doing so was a slight mistake, I should have **EXAMined** it first for it in fact turned out to be a big bear that promptly attacked me. The rest I'll leave to your imagination, but it wasn't very nice. There are quite a few of these unexpected hazards scattered throughout the adventure and I found myself with a head split in two on more than one occasion!

The game is an enjoyable one, although the vocabulary, reasonable in itself, is rather limited in the respect that you can't do much outside the set game. There are not a lot of objects, but enough to get you puzzling over their function, and some very nice touches, like the apple — I won't tell you what it does but it comes as a pleasant surprise.

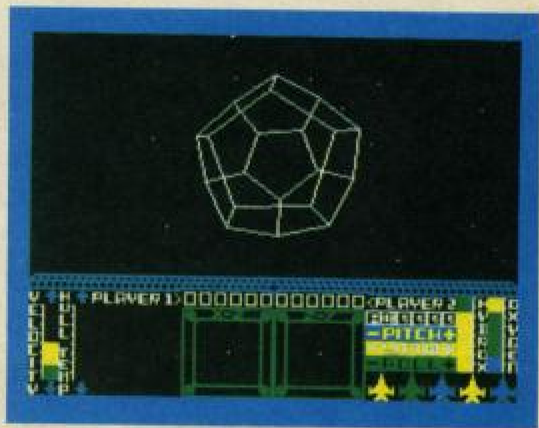
Overall this is quite a good little game, and one which is well worth its very low price.

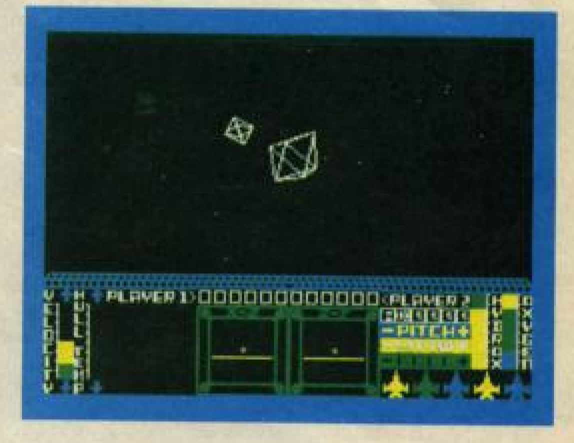
Atmosphere	78%
Interaction	61%
Lasting Interest	64%
Value for Money	78%
Overall	**71%**

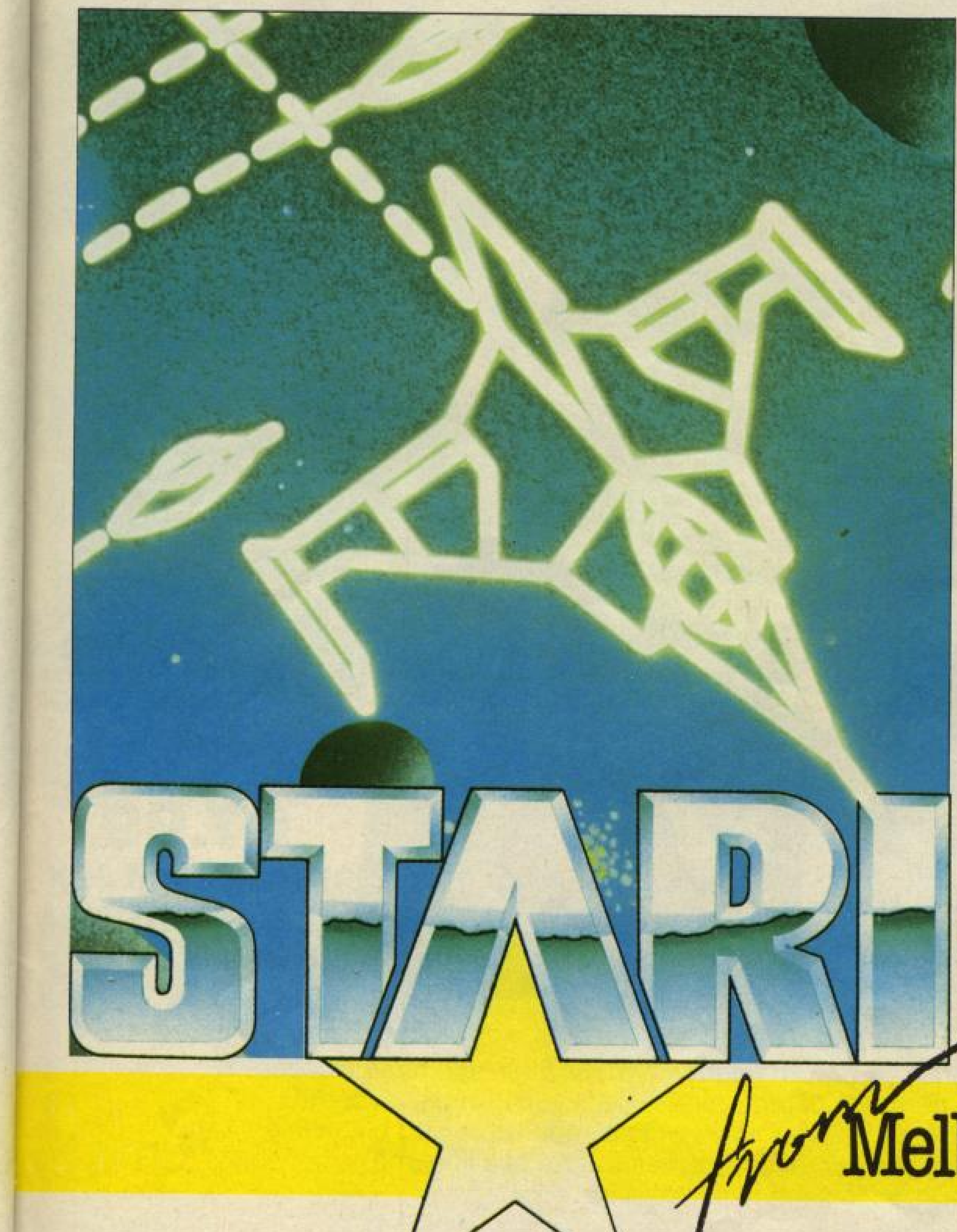




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SCOOP!

Sentient £2.99

This is another low-priced Quilled game, just going to show that nowadays you needn't rob a dragon's hoard in order to buy yourself an adventure.

From its description, this one seems not only quite original, but also rather topical as far as computer games go, since it puts you in the shoes of a journalist in search of 'exclusive' stories — haven't we heard a lot about that word recently!

You start the day, as most days, in a comfy double bed, with the place next to you still warm (some people have all the luck — my fern mattress isn't all a bed of roses). What next? I tried 'getting up' which I couldn't do. I tried then to move in all four directions of the compass, UP and, in desperation, DOWN. I was told each time that I couldn't. Ho hum, it was going to be **that** sort of games. By this time the location description had scrolled off screen so I typed **LOOK** to see if I had missed anything. I was then told . . . wait for it . . . that I couldn't. I was flabbergasted. That simple, most basic command in the history of adventuring and I couldn't do it! And don't forget, this adventure has been quilled too! Bah!

I decided to quit and start again. After being asked whether I was going down the pub or whether I wanted another game I restarted. The location description was read thoroughly several times over to see whether I might be missing something important. The only thing I could really see of interest was the alarm clock so I **EXAMined** it and was told that it was 7.45 am and that I'd broken it when I'd been aroused. I wasn't surprised either! When I went to **TAKE** it the prompt reply was 'you can't'. Oh well, this is to be expected I suppose.

I decided to **EXAMine** the furniture to see whether I could glean any clues on how to get up from the bed and leave the room. Honestly, if a day in the life of an average journalist started like this then no periodicals would ever be published, and the word 'exclusive' could well have been lost to humanity. Anyway, I commenced with the wardrobe and was informed that it had two doors and a drawer underneath. I tried to **OPEN** them all, but I was told I couldn't. So I tried to **BREAK** them . . . I can't. Right, I thought **EXAMine** them . . . can't.

I'd started getting pretty desperate by now so I thought I'd try the bedside cupboard and the chest of drawers. Guess what? You can't do anything to those either — you can't examine them, break them or open them or anything else I could possibly think of. Now what was I, White Wizard adventurer par excellence, supposed to do? In desperation I decided to contact Sentient themselves . . .

'It's all quite simple,' they said, 'just **leave the room**'. They also gave me a few more clues to allow me to get into the game. Thank goodness for that, I thought I'd go mad! A puzzle like that can be quite amusing once you have discovered the solution, but also extremely frustrating. If a situation begins with you stretched out in bed, surely it would have been more usual to have left the room by first getting up off the bed?

But having done so, I found myself on the landing. Three rooms were in front of me and there were some stairs. I now knew that I'd have to complete all the tasks upstairs before going downstairs so I typed **ENTER BATHROOM**. The effect of this command was to lead me straight there. I pondered over this for a moment. There had been no mention of a bathroom in the previous location's description! Does this mean the programmer expects the hapless adventurer to guess his way into the next location?

Once in the bathroom I cleaned my teeth, had a shave and a wash (plenty of 'guess which words allow you to do the action' fun and games here I can say). After that it was back to the bedroom where I could now open the wardrobe and get some clothes. This seems faintly ridiculous, why couldn't I get get them in the first place? Or is it that Sentient are trying to ensure their adventurers are always suitably clean before donning their apparel? Once I'd done this I started to delve deeper into the game, but that only because I had been told just about everything. For an innocent adventurer it's just too much, you never stand a chance of getting anywhere.

There are no real problems so to speak, and the game is made difficult because the vocabulary is limited to only a tiny amount of words. If it had a bigger vocabulary then even the most stupid Orc could finish it in only one or two goes. I can't really recommend *Scoop!* to anyone apart from those who like playing 'guess the word' and even with its cheap price tag it's just not worth the money.

Atmosphere	61%
Interaction	32%
Lasting Interest	44%
Value for Money	43%
Overall	**32%**

THE AMULET

Sentient Software, £2.99 cassette

Upon receiving *The Amulet* from Sentient software I prepared myself for the mundane as the White Wizard is always sceptical of Quilled budget adventures. *The Quill* is a clever utility, but it can lead to sloppy adventure programming and slack storylines. I commanded a minion to perform the loading ceremony and pondered on the mechanics of turbo load.The minor loading person soon scuttled back whining about inabilities to perform the ceremony of C2N because of a faulty cassette. I examined the cassette myself to discover a Spectrum version one side and the Commodore on the other. The mindless lesser being had been trying to load the Speccy program . . . Ignoring this idiocy, I informed said minion of his foolishness and waited with impatience.

Once loaded, the scenario was revealed to me. I had been bestowed with the task of finding the three parts of the Time Lords' amulet that have become scattered in three different time zones. I know these Lords well, for they are careless beings who are always losing objects of worth and without them (and some friends like them) adventuring would hardly have got off the ground in the first place. A few hints are also given which should help with the final solution.

Pressing RETURN led me into the game. An elementary puzzle was immediately presented that should provide no problem to the experienced explorer and took me mere seconds to solve. A fishing rod was before me, and on taking it, I discovered the amulet to be hanging at the end of the fishing line. It looked dirty, a hint if I've ever come across one, and so being a wizard wise in the ways of cleanliness I gave it a good rub. This kindly action transported me into one of the three separate scenarios each containing a part missing from the amulet.

A tricky problem that needs to be understood is the way in which objects are freely scattered throughout the three separate time zones and that objects in one zone may well be needed in another. Great problems may be caused by this. Points of interest include a Frenchman who upon being **EXAMined** informs you that he enjoyed the close attention. Kissing him results in an even stranger retort. The White Wizard became much amused. The amorous Frenchman resides in the French Revolution period — one of the scenarios, whereas the other two are represented by the prehistoric past and modern times.

The problems presented proved themselves worthy for even my metaphysical capabilities. The program's vocabulary is sparse and gap-ridden, a result, I fear, of being a son of *The Quill*, although as I have already said, not necessarily a fault of *The Quill* itself. But once you've deciphered the author's train of thought, things become more obvious. The location descriptions are generally sparse and not particularly atmospheric. However, comprehensive SAVE and RESTORE functions are included; as always this increases the esteem of any adventure in the eyes of the White Wizard. All in all *The Amulet* proved itself worthy of any mortal's attention especially at the meagre few groats that is being asked for it. Even the contaminated B side holding the Spectrum version may make a few misguided mortals happy.

Atmosphere	59%
Interaction	60%
Lasting Interest	61%
Value For Money	76%
Overall	**60%**

NEXT MONTH

Next month the White Wizard will be taking a look at Adventure International's latest offering, *Robin of Sherwood*, along with a not-quite-so-new adventure writing utility, *Adventure Construction Set*. So until then I bid you... farewell!



CLEVER CONTACTS

Ageing Wizards, wizened mages and intrepid explorers, gather ye round and give me the undivided attention of your ears, for what I have to ask of you requires little effort on your part. Just jot down on a postcard or equivalent, the titles of any adventure games that you have completed in your past, and send it off to:

CLEVER CONTACTS, The White Wizard's Dungeon, PO Box 10, Ludlow, Shropshire SY8 1DB

CLUB HELP OFFERED

Experienced Demi Wizard and faithful friend, Tony Treadwell, sent me news of the **Questline Adventure Club**
It currently has over 350 members and is growing in size even as I speak. The club have finished a great many adventures between them and can offer help to anyone in need. Watch out for the **Questline** on Compunet and Micronet from August 30th. For a free membership card and first newsletter send an SAE to:
QUESTLINE, 17 Headley Way, Headington, Oxford.
Tel (0865) 68637

I also received some mail from **Roger Garrett** of Chelmsford-based adventure club **Adventureline**, in the form of their second newsletter. The club is strictly non-profit making and you can join, free of charge, for the paltry cost of an SAE.
ADVENTURELINE,
52 Micawber Way,
Chelmsford, Essex.
Tel (0245) 442098

Both adventure clubs are well worth joining as they cost nothing to do so and they have plenty to offer. If there are any more like minded groups who wish to enrol the White Wizard's readers through his chronicles, then by all means let me know . . .

HELP OFFERED

Heroes of Karn, Empire of Karn, Zim Sala Bim, Ring of Power, Eureka (Roman), Valhalla, Hampstead and Castle of Terror.
Colin Loosemore,
29 Rufus Gardens,
Totton, Southampton
SO4 3TA.

Spiderman, The Hulk, Voodoo Castle, Pirate Adventure, Mission Impossible, Adventureland, The Count, Quest for the Holy Grail, Hobbit, Classic Adventure and Ten Little Indians.
S Williams,
32 Hornbeam Close,
Horsham, Sussex RH13 5NP.

Colossal Adventure, Dungeon Adventure, Lords of Time, Snowball and The Hobbit
Philip Chan,
7 Rushmead Close,
Canterbury, Kent CT2 7RP.
Tel (0227) 453911 between 6.00 and 9.00 pm only.

The Hulk, Spiderman, Gremlins, Claymorgue Castle, Nuclear War Games, Empire of Karn, Heroes of Karn, Twin Kingdom Valley, Crystals of Carus, Witch's Cauldron, Mystery of Munroe Manor, Aztec Tomb, The Search for King Solomons Mines and ALL Channel 8 adventures.
G Mitchell, 63 Brownlow St, Haxby Rd, York YO3 7LW.
Tel (0904) 27489 10.00am — 1.00 pm or 4.30 pm — 8.00 pm.

Adventureland, Tomb of Xieops, Fools Gold, Escape from Pulsar 7, Ten Little Indians, Time Machine, Perseus and Andromeda, Feasibility Experiment, The Golden Baton and Waxworks.
Mrs Sue Beddowes,
19 Mayfair Close,
Birmingham B44 OJB.

The Hulk, Catacombs, Eureka, Forest of Doom, Pyramid of Doom, Heroes of Karn, Empire of Karn, Quest of Merravid, Aztec Tomb, Ring of Power, Twin King-Le St, Nr Doncaster DN6 7DE.
Tel (0302) 726917 after 6.00pm weekdays and any time during the weekend.

Pirate Island, Secret Mission, Voodoo Castle, The Count, Strange Odyssey, Mystery Fun House, Pyramid of Doom, Ghost Town, Savage Island (I and II), Golden Baton, Claymorgue Castle, Castle of Terror, Subsunk, Urban Upstart, Eric the Viking and Emerald Isle.
K Lees, 25 Whimlatter Place,
Newton Aycliffe,
Co Durham. DL5 5DR



CORRESPONDENCE

My dungeon floor has been awash with all manner of mail this past month — tips, praise, queries and the like. This sort of excellent respsonse gives me great confidence in my fellow adventurers — keep up your interest and I will continue with mine.

ALL Level 9 adventures (Colossal Adventure, Return to Eden etc), ALL Interceptor adventures (Heroes of Karn, Crystals of Carus etc), Zork Trilogy, Suspended, Deadline, Planetfall, Witness, Infidel, Starcross, Enchanter, Sorceror, MOST Scott Adams, MOST of the Mysterious Adventure range, Hobbit, Sherlock, Valkyrie 17, Ulysses and the Golden Fleece, Mission Asteroid, Ultima I,II and III, Wizard and the Princess, Eureka!, Mask of the Sun, Blade of Blackpoole, Death in the Caribbean, Gruds in Space and others . . .

Nick Walkland,
84 Kendal Road,
Sheffield, Yorkshire S6 4QH.
Tel (0742) 340433

Heroes of Karn, Return to Eden, The Hulk, The Hobbit, Fools Gold, Tombs of Xiops, Golden Baton, Eureka (prehistoric), Twin Kingdom Valley and Stranded.

Lawrence Simm,
10 Maddox Cottages,
Runnels Lane, Thornton,
Merseyside L23 1TR.
Tel (051) 931 1152

The Count, The Hobbit, Return to Eden, The Hulk, Gremlins, Classic Adventure, Colossal Adventure, Castle of Terror, Twin Kingdom Valley and most of Emerald Isle.

Kurt, Paul and Eddie,
105 Milton Road,
The Polygon, Southampton
SO1 2JA.

We start with some more clues for the ever popular *Castle of Terror* by Melbourne House. Thank you Paul Wickes of Fleet, Hampshire.

How do you get the locking pin?
Once you've got the ladder it's just a rung of the mill problem.

How do you talk to the old man?
Do the social thing and buy him a pint.

Stuck in the dungeon?
Another pint wouldn't go amiss . . . wait for the local hospitality.

Tony Treadwell gives advice on a number of different adventures.

EXODUS — ULTIMA III
When battling against a foe and one of your characters gets killed, whip out the disk before he gets scrubbed for eternity!
Seek the mark of the King for high hit points.

EUREKA!
Roman. Having trouble surviving from the galleys? Just wait and wait and . . .
War Time Germany: The guard dogs at the wall hate pepper.

CASTLE OF TERROR
Having trouble with killing the count? Breaking the spear is no mistake.

ZORK I
The wrench could come in handy where the flashing bulb and bolt is concerned.

JEWELS OF BABYLON
Can't get past the giant crab? Get him under the boulder and shout.

HEROES OF KARN
Problem with the Knight? Let him have it with a corrosive substance.

Paul Turton of Bulwell, Nottingham began his letter to me, 'Dear supreme all-seeing wise and wonderful Wizard' and ended up signing off 'Yours Grovelingly' . . . Now flattery will get you nowhere Paul, although it did get your tips printed!

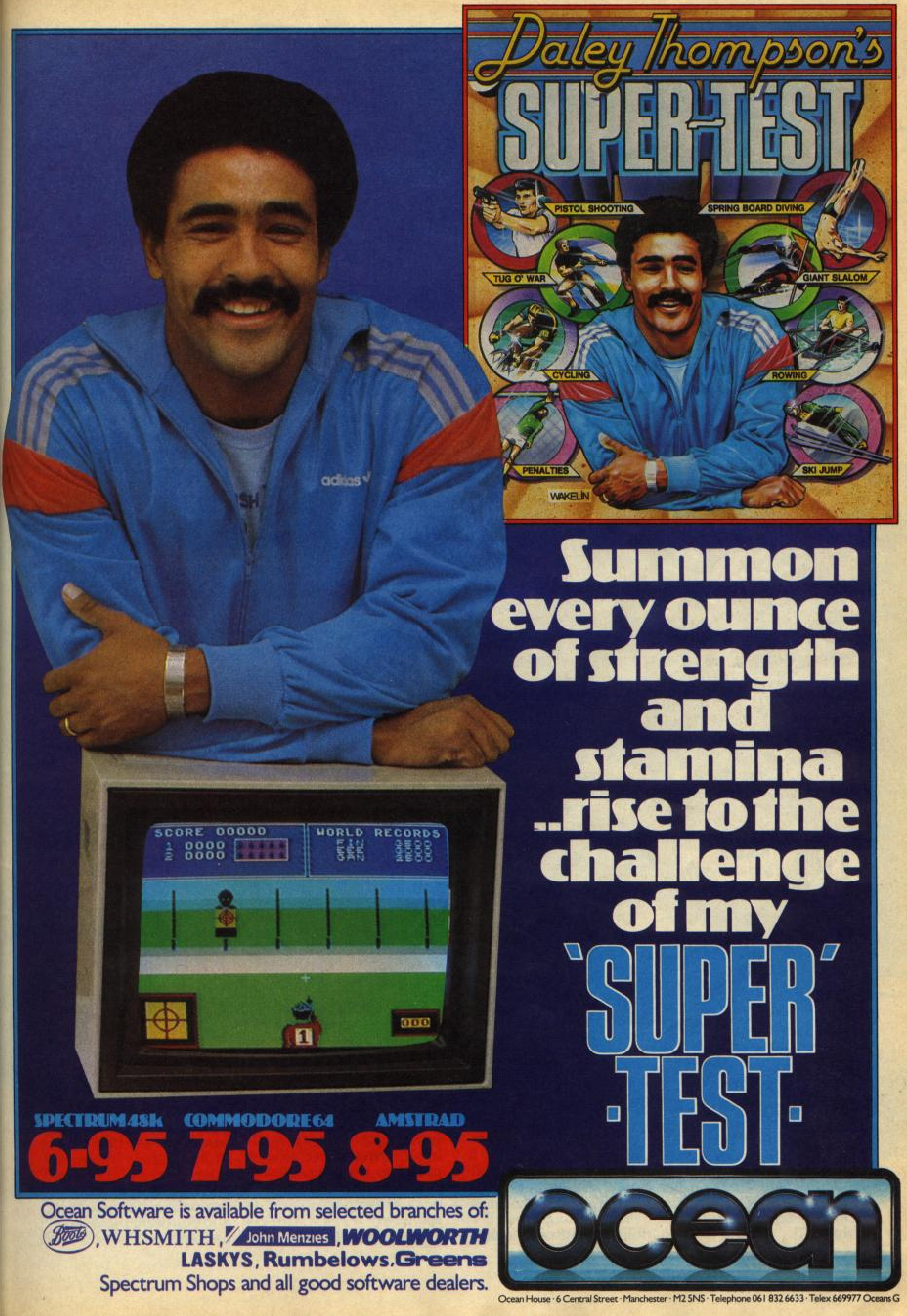
CIRCUS ADVENTURE
If you want to walk the tightrope and live, take precautions making sure that you have clean shoes in case you decide to drop off unexpectedly.

PUB QUEST
Still missing a key? Try searching yourself for inspiration.

EMERALD ISLE
Cheer the spider up and remember this is the only sticky situation you ever need to get out of.

Parachutes are close to expensive dresses — they're made of silk . . .

EUREKA (CARIBBEAN)
Before breaking into the house without getting caught you need to take a strip first.



Daley Thompson's
SUPER-TEST
PISTOL SHOOTING
SPRING BOARD DIVING
TUG O' WAR
GIANT SLALOM
CYCLING
ROWING
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COMMODORE 64 7·95
AMSTRAD 8·95
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For a Few Replidroid More . . .

A Fistful of Bounty

Nah . . . Let's call the new game

BLADE RU

LIVING ON THE KNIFE EDGE



Hunt and retire the replidroids in *Blade Runner*— the 20th Century Bounty Hunt from CRL.

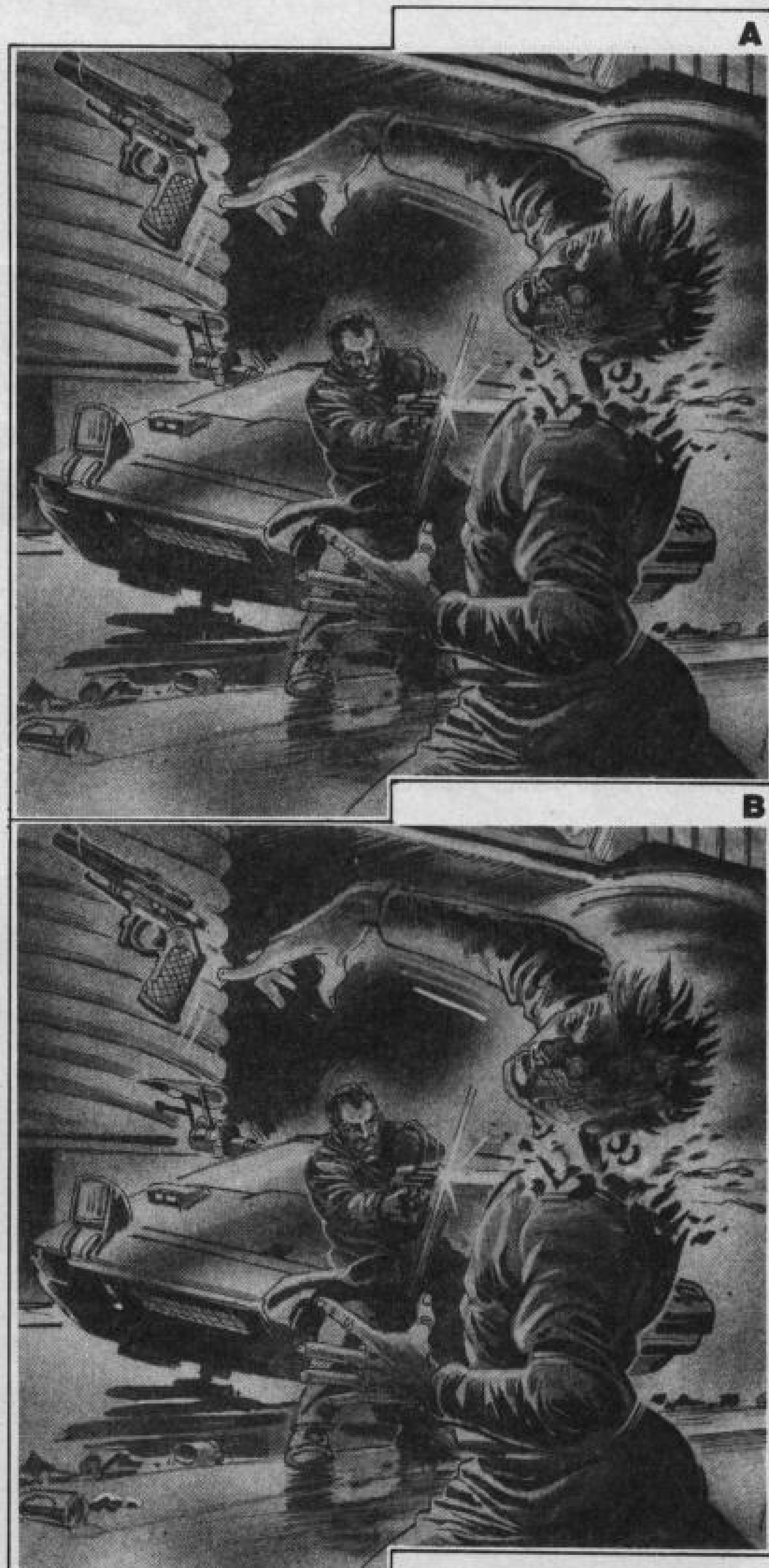
CRL's latest offering puts you in the role of a Bounty Hunter, or Blade Runner, who makes a living tracking down militant androids — or replidroids — and 'retiring' them with extreme prejudice, as the euphemism for snuffing them goes in this particular scenario.

Zooming around in your flying machine, you search for one of the team of 24 combat replidroids roaming the city streets and once you find a rampant robot, you land and continue the chase on foot.

ZZAP! COMP

UNNER





Already the concept has caught on here in ZZAP! Towers . . . the local Traffic Warden could easily be a replidroid . . . if only we had a suitable flying machine, there'd be no trouble getting grateful local residents to stump up the appropriate bounty. But enough of this wishful daydreaming. Traffic Wardens are nice people really, doing a difficult job (well, 99.9999% of them are, anyway. It's just bad luck that our local one is 99.9999% difficult).

Blade Runner, the game, is due for release during September — and we've twisted a few armies at CRL so's we can offer you the chance of picking up a freebie. Our Oli's put his thinking cap on, tried to banish evil thoughts about You Know Who, who's currently lurking around on the yellow lines outside the office, and drawn up this whizzo picture of replidroid bashing action.

If you want to get in with a chance of one of the 50 copies of ***Blade Runner*** we have on offer, you'll have to study the two versions of the piccie and find all the little teensie-weensie differences between them. Ring round the differences on the entry form copy, add your name and address and whizz your entry off to BLADE RUNNER, ZZAP! 64 MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1AQ to arrive by 10th October — judgement day.

First fifty correct solutions out of the cardboard box we've specially commissioned from Wheaty Flakes Incorporated, will pick up a prize and you can go off and enjoy some extreme prejudice of your own — happy retirement day.

ZZAPSTICK! —

Seriously thinking about buying a joystick and can't decide on which stick to pick? Despair no longer for the ZZAP! team have been hard at work putting all manner of joysticks through their paces, to bring you this . . . the first in a regular series of ZZAP! joystick reviews.

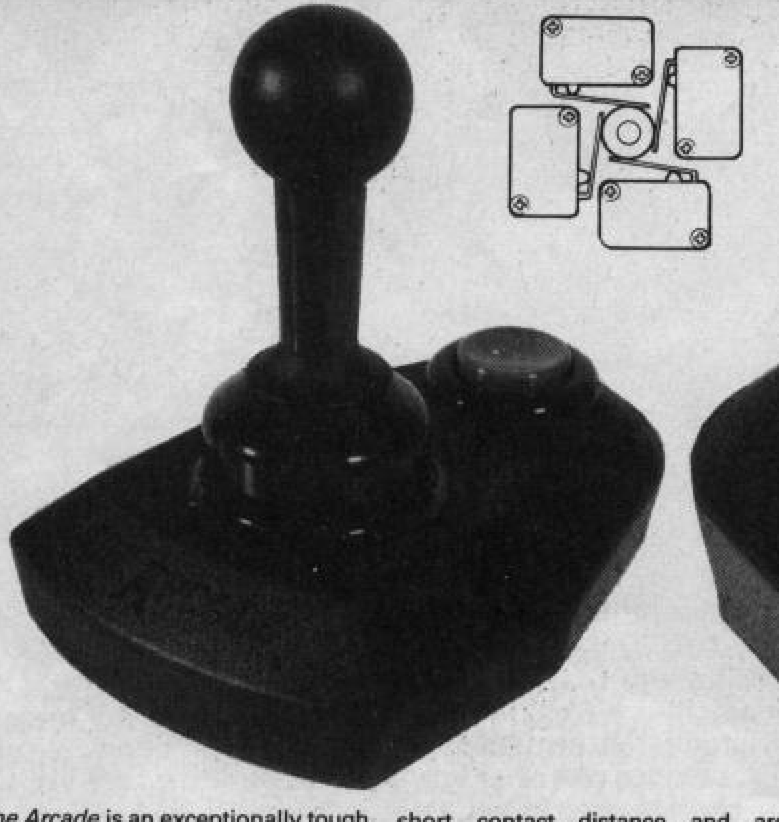
The joysticks are put through a series of rigorous tests and we've come up with a marks scheme to reflect the results of these tests and our opinions in general.

Do the suckers suck? How well does the shaft stand up to pressure? Does the stick feel good and perform well? We answer all these questions and more in our search for ultimate joystick fulfilment.

All joysticks have been tested on four different types of game — *Thing on a Spring, Way of the Exploding Fist, Dropzone* **and** *Decathlon*. **These games were chosen because we thought they brought out the necessary requirements of a joystick.** *Thing on a Spring* **was used to see how responsive/sensitive a joystick is for such things as pixel perfect jumps.** *Way of the Exploding Fist* **needs something with easy to obtain diagonals and fast responses, while** *Dropzone* **requires all round quick response on both movement and firing. Once the stick had been tested under 'simple' game conditions,** *Decathlon*, **the renowned joystick destroyer, was used to see how they stood up to severe pressure. If a stick was still in one piece after this heavy pounding, it was taken through the first three games again to see just how well it had worn in.**

EUROMAX ARCADE/ARCADE TURBO

Supplier: Euromax Electronics Ltd, Pinfold Lane Industrial Estate, Bridlington, N. Humberside. Tel (0262) 602541
Price: £15.95 and £22.95 respectively





The Arcade is an exceptionally tough and durable joystick that is similar to those you might find embedded in many an arcade machine. The stick as a whole has been well designed and is appealing to look at, and comfortable to hold. The shaft is made of steel and is supported in a tough rubber washer, making the length of travel short but the life expectancy long.

The base has been styled rather like a rowing boat and makes the joystick comfortable to hold in the hand. This shape is quite effective and reduces the things like cramp, blisters and callouses that the squarer based sticks can sometimes cause. Should you wish to use the joystick on a table there are three rubber feet on the underside of the base for stability, that work reasonably well.

The base fire buttons have a very short contact distance and are springy, making rapid fire easily achievable. A small switch on the base of the *Arcade Turbo* allows you to choose between either the base or top fire button. Although the latter is as good a button as the fromer, it isn't as easy to use (unless you're used to top fire buttons, that is)!

The *Arcade* and the *Arcade Turbo* are both incredibly resilient and the contacts used for the fire button and stick are of a professional quality. When first used, the stick seems rather stiff, but once it has been worn in (manic aggression has little effect on the stick's overall performance) it soon becomes very responsive, making those pixel jumps all that more perfect. Both joysticks may seem expensive, but for what they have to offer, they're certainly worth it.

Responsiveness: Stick 93%
Initially stiff but wears in beautifully to give excellent response.

Responsiveness: Button 97%
Superb to use and springy enough for fast rapid fire.

Ergonomics 90%
Pleasant to the eye (!), comfortable to the hand.

Durability 98%
Comes through the heftiest of waggling sessions virtually unscathed.

Value for Money 93% and 83% (Arcade and Arcade Turbo respectively)
You pay for what you get and that certainly holds true for these sticks (although an extra £7 does seem a bit too much for an additional top fire button).

Overall 96%
Robust, responsive and above all, reliable.

Joystick Review

SURE SHOT

Supplier: Euromax Electronics Ltd
Price: £18.95



The *Sure Shot* comes straight out of the British arcade machine and into your home, courtesy of Euromax. It's very simple in appearance with a flat, rectangular base and a seemingly 'long' nylon shaft. Two fire buttons adorn the front end of the base and all contact is through Micro Switch action fixed to a steel chassis.

The stick has a very long travel distance and response is 'sluggish' in that it takes time to move back and forth. Any movement or firing is acknowledged with a satisfying 'click' that does help when moving with such a 'slack' shaft. Even though the stick is very long in travel, some fast speeds can be achieved through ferocious waggling. Getting diagonals on the other hand, isn't quite so easy as one tends to get lost amongst the looseness of the whole thing.

The two base fire buttons (one each for left and right handed persons) are fairly unresponsive initially but soon wear in to give a very good, positive action and rapid fire rate. The top button isn't as good unfortunately, but then most people rarely use them anyway.

As far as being durable goes, the *Sure Shot* sure takes a lot of punishment and it survived admirably after umpteen games of *Decathlon* and a few disgusted 'loss-of-life' chucks around the room. Should you experience any problems with wear, you can always purchase spares as all parts are sold separately.

The shape of the joystick makes it okay to hold but it does get 'uncomfortable' after an hour or so's play at a fast, furious game such as *Dropzone*. The four rubber feet on the base don't give all that good a grip when the stick is used on a table and the length of travel doesn't really help here either.

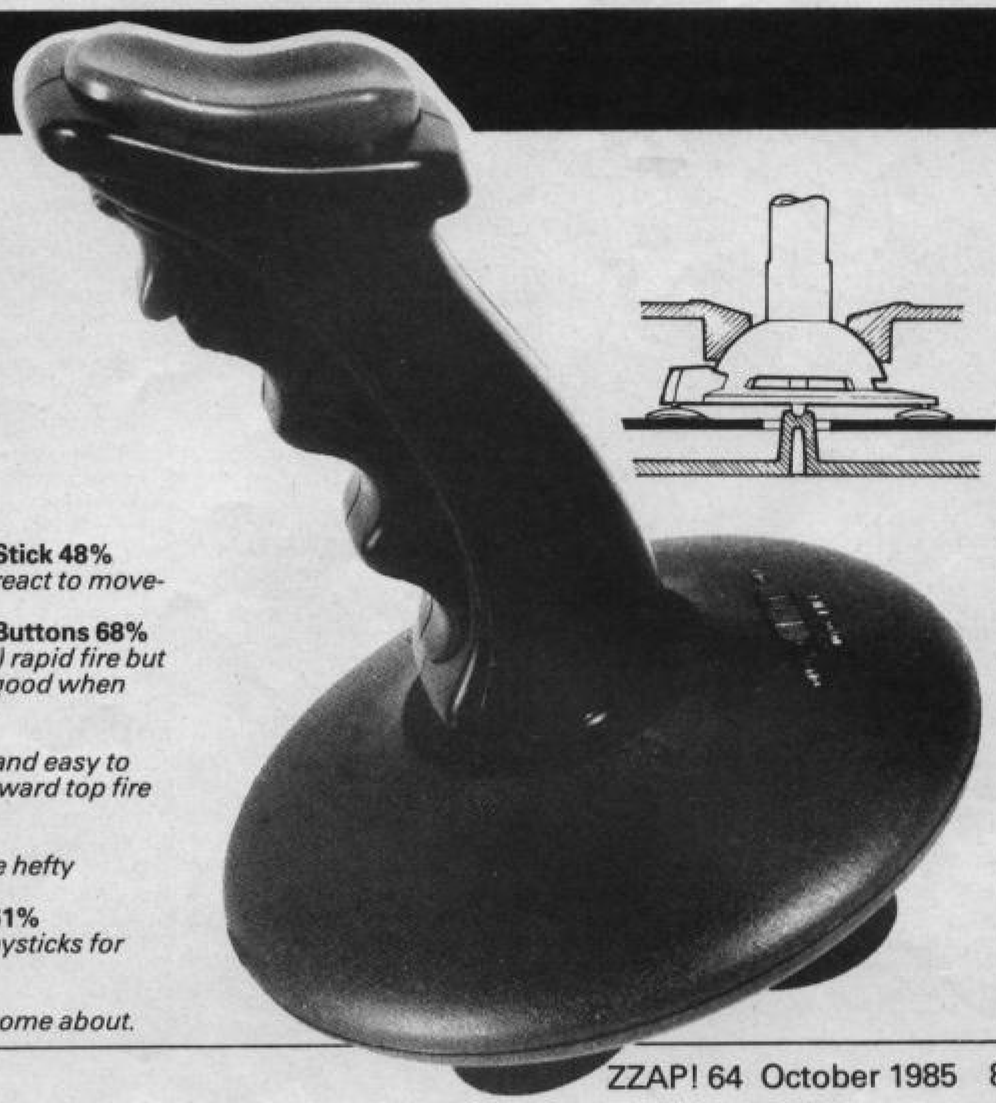
This isn't by any means an outstanding joystick as it is let down by its 'loose' feel. Having said that, the *Sure Shot* is robust enough to serve you for some considerable time and with the opportunity to buy spares, it does seem a sound investment but for the price, which is slightly excessive.

Responsiveness: Stick 61%
Long travel on stick but quite sensitive once you get used to the fact.
Responsiveness: Button 87%
Very good — efficient rapid fire rate can be obtained easily, although top button isn't too hot.
Ergonomics 78%
Reasonably easy to hold but not overly comfortable.
Durability 86%
Takes a hefty beating and spares can easily be obtained.
Value for Money 69%
Expensive for what it has to offer.

Overall 72%
A good, above average stick.

EUROMAX CHALLENGER

Supplier: Euromax Electronics Ltd
Price: £12.95



There are a number of *Quickshot II* 'lookalikes' available at the moment and this is one of the many. It looks quite a bit like the aforementioned stick except this one is a lot more comfortable to hold. The grip has been ergonomically designed to fit the hand nicely and the base follows suit in style. Using the stick on a table proves passable, with four base suckers doing their job with reasonable efficiency.

Two fire buttons are present on the 'stick' — one for the thumb on top and another for itchy trigger fingers. Unfortunately these aren't as easy to use as the joystick is to hold, the top button being the worst 'offender', but both are rather unresponsive. An Auto-Fire switch on the base is some consolation for these inadequacies though.

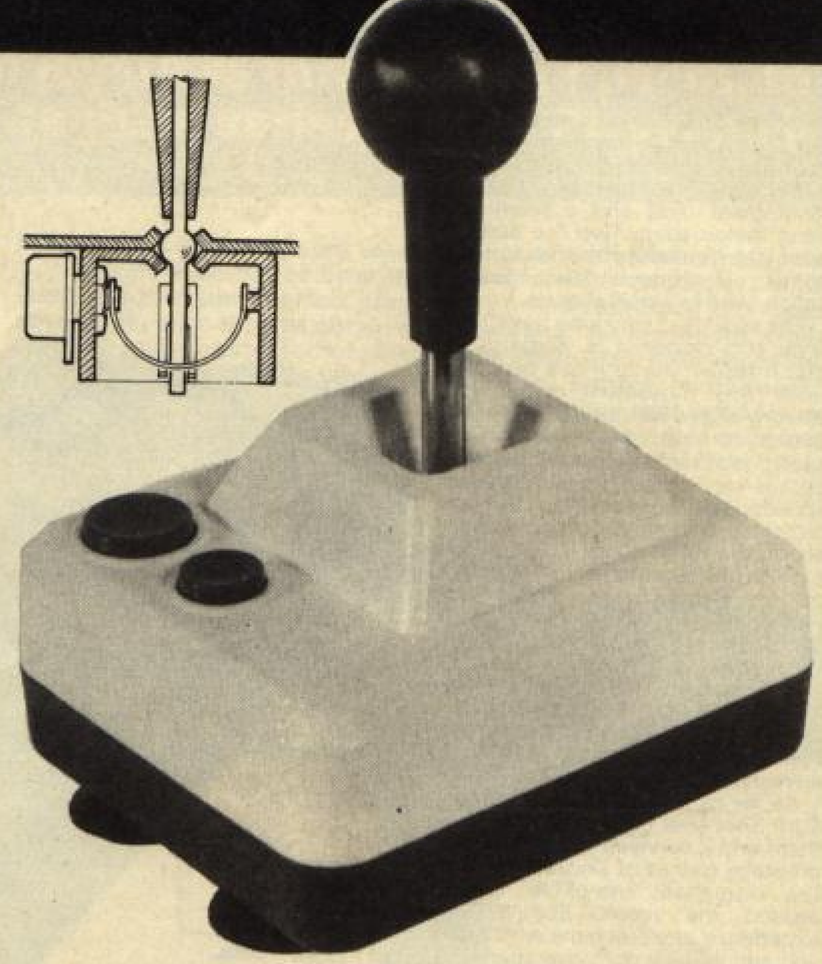
The travel on the shaft is fairly short and reaction to movement is poor, with simple, weak contacts used. These contacts don't stand up to the heavy pounding required of a joystick when playing a game of *Decathlon* and the stick soon dies a death after being subjected to such treatment (poor thing). Diagonals are well nigh impossible to get, especially when you're desperate!

Responsiveness: Stick 48%
Takes too long to react to movement.
Responsiveness: Buttons 68%
Standard (ie good) rapid fire but buttons aren't so good when used individually.
Ergonomics 85%
Comfortable grip and easy to hold base but awkward top fire button.
Durability 54%
Doesn't appreciate hefty waggling.
Value for Money 61%
There are better joysticks for little extra cash.
Overall 57%
Nothing to write home about.

ZZAPSTICK!

QUICK-STICK

Supplier: Euromax Electronics Ltd
Price: £13.95



Perhaps the strangest looking joystick out of the batch reviewed this month is this one, the *Quick-Stick* 'with Sure Fire control'. Not only is it unusual in shape, but in design. It contains a potentiometer mechanism instead of the more standard 'contacts' and has a most peculiar rapid fire system.

At first glance the *Quick-Stick* looks like the *Comp Pro*, with its red ball on the end of a steel shaft, but any real similarities end there. The method used to detect movement is the main difference — the *Comp Pro* using Micro Switches and the *Quick-Stick*, potentiometers or 'pots'. Without going into too much detail, this basically means that in practice, the length of travel on the latter stick is a lot longer than that of the former. This proves awkward when trying to achieve sensitive movements for say, tricky jumps in a platform game, as one has to move the stick a fair distance before getting any response. Having said that though, the stick is in fact very responsive once you get used to the long travel and it is, quite surprisingly, simple to get diagonals at a pinch.

The 'Sure Fire control', mentioned earlier, is a new approach to the rapid/auto fire system seen on many joysticks today. There are two fire buttons on the base, one of which is a standard fire button of good quality and response, the other . . . the rapid fire. By simply pressing the button you can have a constant stream of death at your fingertips (well if you're playing a shoot-em-up you can) instead of the short burts that are usually emitted from Auto Fire joysticks. This is a really excellent feature.

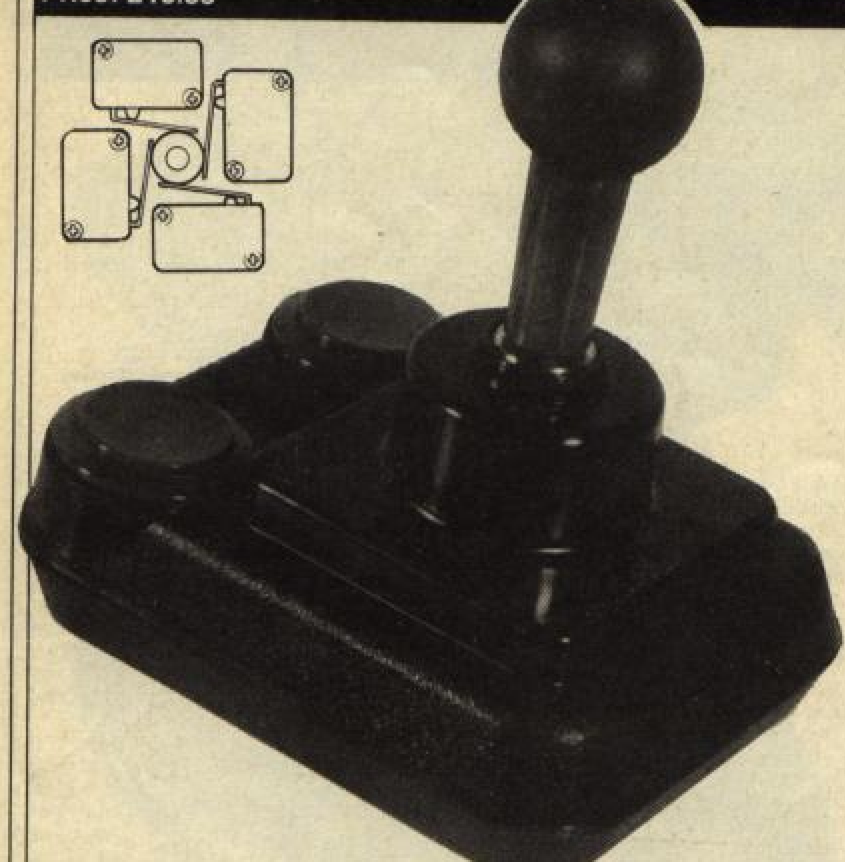
The stick is very uncomfortable to hold due to its awkward shape and it isn't much better when used on a table top. The four suckers on the base adhere well to most suitable surfaces though.

Responsiveness: Stick 59%
Sluggish due to very long travel.
Responsiveness: Button 96%
Excellent buttons and the best 'rapid fire' function on any joystick.
Ergonomics 61%
Very awkward to hold and not that easy to use on a table.
Durability 88%
Tough body and mechanics.
Value for Money 74%
Cheaper than some but then in some cases it's not as good.

Overall 70%
A very good 'pot' joystick that isn't so great for all round play.

EUROMAX COMPETITION PRO

Supplier: Euromax Electronics Ltd
Price: £16.95



This is a sort of 'big brother' to the *Arcade* joystick and is just as tough and reliable. It too has microswitches for longer life and maximum response on movement and firing action. The shaft is of steel and is suspended in a similar rubber bush to that of the *Arcade*.

Initially the *Comp Pro* is quite responsive before wearing in, more so than the *Arcade*, and gives a satisfying, audible click with each movement. The travel on the stick is slightly longer than its smaller 'brother' and requires less 'force' to gain appropriate results. Diagonals are sufficiently easy to obtain, although this isn't strictly so after a year or two's wear!

There are two large, rounded fire buttons on the base of the stick for left and right handed players and these give an excellent response and feedback. When using the left hand fire button, say, it is easy to knock the other if you're not too careful, but this depends upon the user. The base is large and square making the stick difficult to hold in the hand, but four rubber feet on the underside of the base make the stick easy to use on a table top.

The *Competition Pro* is an excellent joystick that will last through many delicate, aggressive and skilled gameplaying sessions and it's this quality that justifies the seemingly high price tag.

Responsiveness: Stick 98%
Superbly sensitive without being touchy.
Responsiveness: Button 99%
Large, contoured and sufficiently springy buttons make rapid fire a joy.
Ergonomics 82%
Awkward to hold in the hand but effective on a table.
Durability 97%
Steadfast and sturdy.
Value for Money 93%
Excellent quality for your money.

Overall *97%*
A great joystick — marginally better than the Arcade.

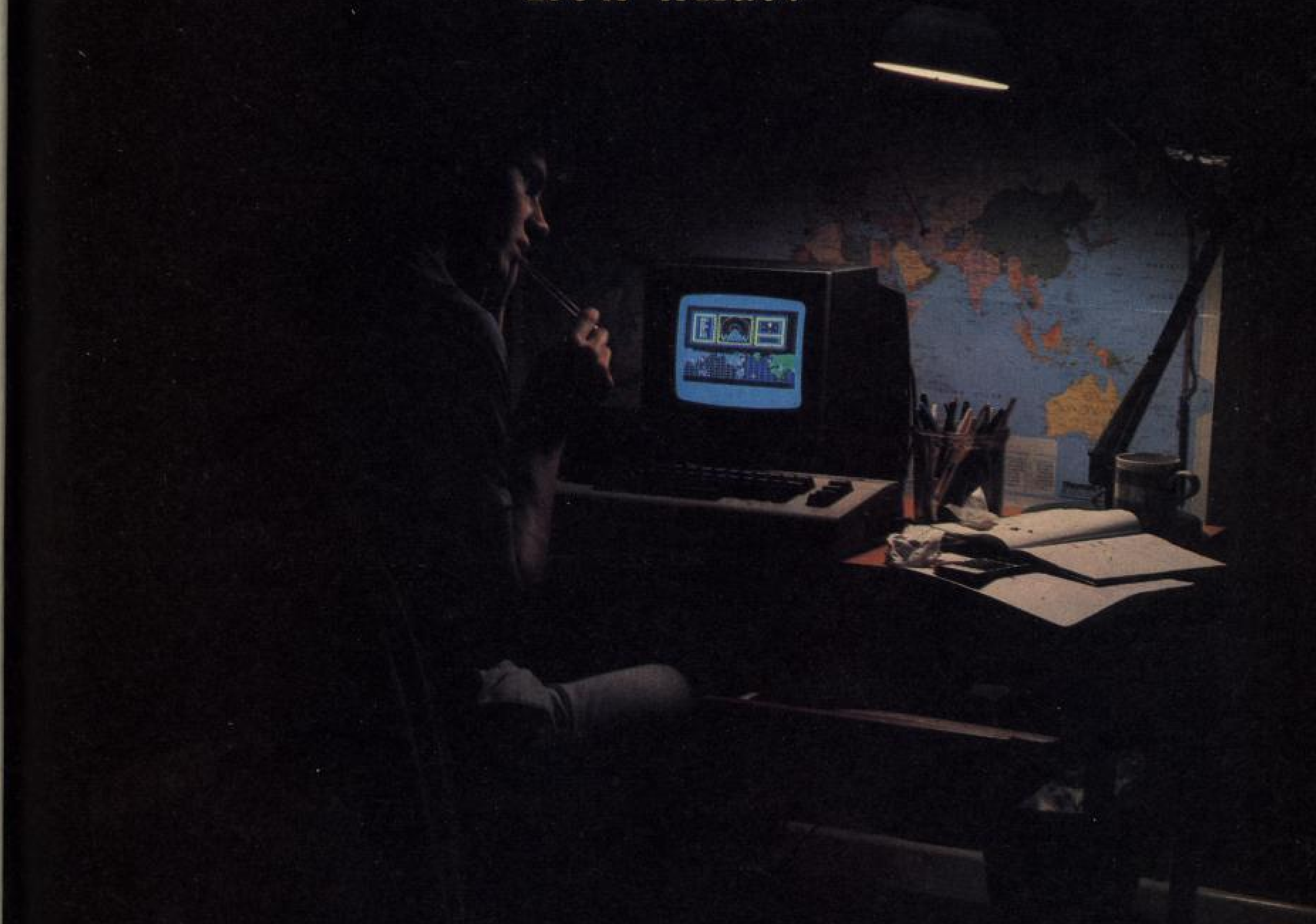
Manufacturers, Distributors and suchlike, gather ye round and harken to our words . . .

If you have a joystick, trackball etc that you feel should be put to the ZZAP! test, then hesitate for not a second longer. What are you waiting for? Take the plunge and send us your wares for placing under our rigorous and scrutineering eye . . .

Send any sticks, balls and meeses etc to:
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HACKER

You've stumbled into an unknown computer system. Now what?



"Logon".
One word appears on your screen.
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There are no instructions. No rules. No clues.
You're completely on your own.
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MUD* GLOR THER QUIT COOL SUD*



There's a great deal of fun to be had, finding your way through a mythical land held within your micro's memory. Whether you're on a quest or a treasure hunt, there's a whole lot of entertainment to be had in adventureland.

And there are a few adventure programs around nowadays that include an element (or two) of interactivity — rather like the original role-playing game *Dungeons and Dragons*. Sadly, however, micro-based adventures haven't progressed to the stage where they can provide an environment which a number of players can explore simultaneously, interacting with one another and generally behaving as if the computer controlled world was 'real'.

A HISTORY LESSON

A handful of years ago, a chap called **Roy Trubshaw** wrote MUD on a DEC computer owned by Essex University. MUD provides an environment in the computer which a number of adventurers may log into and thereby take part in the doings of a complete fantasy world created within the 'Dungeon'. Over the years the original MUD developed and grew under the control of **Richard Bartle** and it achieved cult status — people from all over the country accessed the Essex computer by telephone during the dark hours and tried to fight and scheme their way up through the MUD ranks towards the all-powerful Wizard status. A lot of time and effort went into developing MUD, and it has become quite a game . . .

MUSE BECOMES INSPIRED

Along came **Simon Dally**, big cheese managing director of MUSE — Multi User Entertainments, a company formed to market MUD around the globe. A MUD development language, *Mudl*, was written, and now Multi User games can be written on mini and mainframe computers quite easily. The original MUD has been enhanced considerably and is currently living on a British Telecom VAX, eagerly waiting the official launch at the PCW Show.

WALLOWING IN MUD

To get started as a MUD player on the British Telecom system, you'll need a micro, a modem and communications software which allows you to access bulletin boards — the screen must be able to scroll. Once you have the equipment, you'll need to purchase a MUD starter pack, which retails for £20 and contains a map, your password and ID, instructions on how to play and thirty MUD credits. Further credits can be bought for your MUD account in packs of 50, and cost 20p each — a credit is exhausted every 6 minutes, so MUD will cost you £2.00 an hour to play, plus the cost of a phone call to London.

This can be the painful part. If you live in London, or close enough for you to make a local call to a London number, then your phone bill will increase by 41p for every hour you're logged onto MUD during cheap rate call time (after 6.00pm at night, and at weekends). If, however, you live over 35 miles from London, then the cost the call to London could cost as much as a massive £4.12 an hour. Don't panic too much at this prospect however . . . . the MUD Men are working on the problems involved in providing local call access to everyone. To start with, the service will be launched from London and you'll have to call up direct, but plans are afoot to make the game more affordable to non Londoners.

WHAT'S HIDDEN IN THE MUD?

The game itself is far from trivial. Over one thousand locations exist, there's a whole range of spells and commands available (depending upon your MUD rank), and up to one hundred players could be logged on and in the arena at one time.

The overall aim of the game is for you to work you way up from **Novice** to **Wizard** status by collecting treasures, killing off meanies and opponents and generally achieving things. And the game isn't entirely straightforward and predictable — the Wizards can eavesdrop on players' conversations and alter events to suit their whim. There's no telling what a Wizard might do! You can form alliances with other players who are logged on with you, and achieve things together, or can just get in there and scrap for all your worth. Either way, it's collect the MUD points and keep plugging on, with Wizard status in your sights . . . .



D;* RIOUS MUD RE'S NOTHING E LIKE IT FOR LING THE *

ZZAP! COMP

THE GREAT MUD CHALLENGE

To help get the ball rolling, the cunning people at MUD have arranged for a massive MUD play-off between micro magazines, as represented by their readers. We want a **ZZAP! Champ** who is ready and willing to go on an expenses-paid trip to the London Dungeon and take part in the first MUD Spectacular — a play off between the champions fielded by other magazines.

Each champ will receive a free MUD pack and on-line tuition from an Arch-Wizard in preparation for the contest. The various champions will meet together and battle will commence . . . the overall winner will receive 1,000 MUD credits (worth £200 and the equivalent of some hundred hour's free play), as well as £100 in cash. Second and Third placed will pick up 100 and 50 credits respectively, and of course, a magazine will pick up the accolade of providing the first MUD Champion . . . .just make sure it's ZZAP!, OK!

* MUD is Multi User Dungeon
* SUD is Single User Dungeon

THE COMPETITION

What we'd like you to do, to prove that you are an adventurer with the potential to come out on top in the MUD Challenge, is to write a short story. Absolutely NO MORE THAN FIFTEEN HUNDRED WORDS and, if at all possible, typed on A4 sized papersheets if you like, but typed only on one side), or neatly written if you can't type. The theme? Well there are two to chose from. You can EITHER describe a day's adventuring — perhaps as an entry in your diary, or as a narrative told in the taproom of a hostelry as your audience gathers round the roaring log fire to swop tales of derring-do, OR alternatively, you might wish to describe an encounter with a monster, wizard, troll or indeed any other creature or character encountered on your adventures. 'My First Dragon' perhaps?

It's up to you, but get your entry in to ZZAP! MUD by the end of September, which only gives you about two weeks, and remember to include your name, address and telephone number if you have one.

ZZAP! MUD, PO BOX 10. LUDLOW, SHROPSHIRE, SY8 1DB

GOLD MEDALS ALL ROUND!



ZZAP! COMP

Sitting quietly in the ZZAP office, trying to get things together, organise competition prizes and set super difficult challenges to confound and confuse you lot out there — well you've got to make a bit of effort, if you want to win a prize 'aven't you — there are times when one wonders whether it's all worth it.

Sitting accross the room is the evil Penn. A bad choice of name, that one, given his total inability to wield one. Next to him, is Super Wimpo himself, Smuggs Rignall, flexing his joystick muscle (the only one he's got), having clocked up yet another high score in ***Mega Galactic Assasins Dismember Minter*** or somesuch mindless shoot em up.

Are these two beings really the pinnacle of gamesplaying to which we should all aspire? I think not. Indeed I KNOW not . . . .

Mind you, when it comes to sports simulations (he wrote, having decided to change the subject and ignore the terrible world view offered by watching Penn and Rignall at feeding time), mind you, when it comes to sports simulations, there's not much around that can beat US Gold's association with Epyx which gave rise to ***Summer Games II***.

Oh no. Aiming for the record in the Triple Jump, Rowing, Javelin, High Jump, Fencing, Cycling, Kayaking and Equestrian events should keep the most ardent joystick sportsperson quiet for ages. Smashing graphics, realistic animation and very little of the more usual mindless joystick waggling makes this collection of gamelets a classic.

And now, dear readers, your friendly, civilised, cultured Competition Minion can reveal that no less than ***25*** cassette copies of ***Summer Games II*** are up for grabs in this Wordsearch puzzle which you can enter from the comfort of your favourite armchair.

Onward, ever onward struggles your favourite minion, trying to push back the frontiers of civilisation, attempting to teach Penn to eat without a bib and Rignall to drink without wetting his shirt. Do your bit, solve this Wordsearch and humiliate the Terrible Twins by sending in your correct answer — they don't believe it's possible. Prove them wrong. Humiliate them. Do it before 10th October. SUMMER GAMES, ZZAP! 64 MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB is the address . . . .

V	D	U	R	L	A	D	E	M	D	L	O	G	J
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Y	B	K	A	Z	Q	E	N	U	U	P	N	C	Y
C	T	N	I	L	E	V	A	J	Y	R	B	S	P

Find the following words

HIGH
SUMMER
GAMES
GOLDMEDAL
JUMP
CYCLING
FENCE
JAVELIN
OLYMPICS
RUN
HORSE

NAME . . . .
ADDRESS . . . .
. . . .
. . . . Postcode . . . .

THE BIRTH OF A PARADROID

Here is the final part of ANDREW BRAYBROOK'S diary of events leading up to the completion of his new game PARADROID, as the pace hots up to get it out in time . . .



MONDAY 15TH JULY
Finally discovered why the controlled robot doesn't bounce off the other robots. Seems I was a victim of my own brilliant idea. Anyway It's working now for the first time and makes the game a lot easier.

Had to get rid of the blue title screen colour scheme because I couldn't find another colour to write on it with. White was the only colour I could use, and that's not allowed because at one point I change the background to white. Put the program name at the top of the screen in fancy writing. Spelt that wrong in my haste.

Made up the first rough version for Andrew Hewson to look at. There's still a lot of data to be put right, mainly relating to the robot enquiries, and two important routines are still not in. One is the sound routine. This I shall swipe from *Gribbly's* at the appropriate time. The other is the firing of lasers by the meanie robots.

TUESDAY 16TH JULY
Corrected known errors in the patrol table and deck plans, and distributed some more 'decorative blocks' around some of the decks. On compiling the deck plans, I had only 2 bytes to spare out of 38/40 reserved. Close shave that.

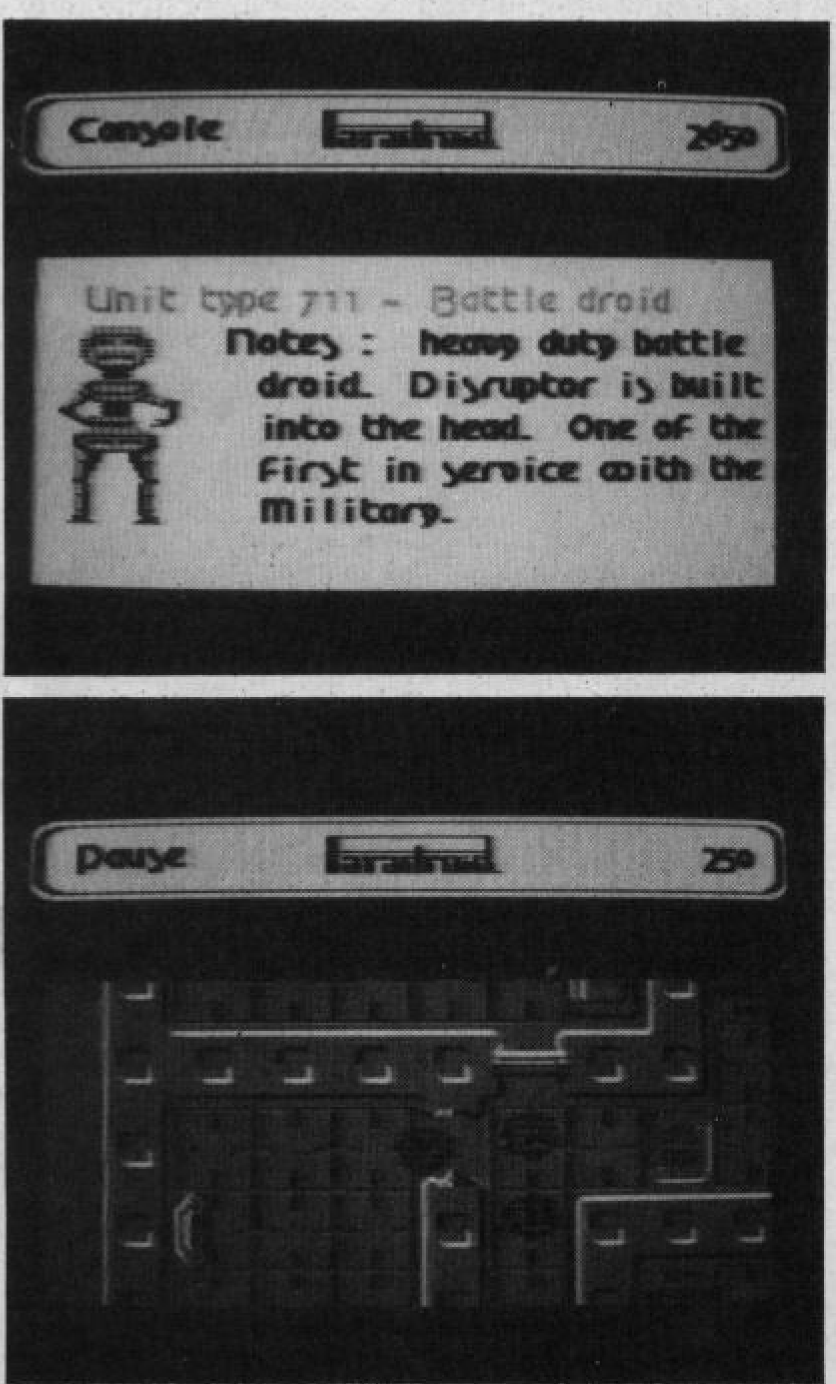
Noted all the errors in the current version ready for update and then got down to organising the robot data. Printed off some more forms to assimilate all the data and filled some in with data on the 12 robots currently existing. Will have to extend the dictionary of words in the system for some new descriptions to go in.

WEDNESDAY 17TH JULY
Designed some more sprites for the robot pictures, including messenger robots, a maintenance robot and the big meanie cyborg, the king of them all. Now I have 17 of the 24 robots done. Had to think up descriptions for them all, and added another hundred new words into the bank of words. Keyed in the appropriate data for the descriptions and sprite displays, then fired up the game with the new data. Only 3 minor mistakes to correct, then everything looks great.

All the robot data is written on paper because it's the safest storage medium in the house, bar none!

THURSDAY 18TH JULY
Test pilots got their grubby mitts on a safe version of the game yesterday. The verdict: quite unplayable. Getting the hang of it slowly but don't like it much.

The control mode has got quite complex and this is mainly due to the lack of a second fire button. Don't want to use the keyboard because it's inconvenient. Can't use 2 joysticks because not many people have 2 serviceable



Some of the finished screens from the game.

joysticks.

Large headache ensues from trying to think of a new easier control mode. Instead of pressing the button to choose which of the robot or the gunsight to move, they must each move independently but at the same time, and from the same input. Then just pressing fire will shoot the guns, activate transfer, log onto consoles and activate lifts! Can it be done?

One other problem of the control mode was that if you wanted to fire at an approaching robot, getting into fire mode was via transfer mode, so we tended to it by accident. I can prevent that by insisting that contact occurs for more consecutive cycles with the button down. Then you can move away or release the button if you don't want to transfer. Difficult problem to sort out, causes late night thinking session.

FRIDAY 19TH JULY

Put in the new trial control mode. Only has 2 modes, mobile and transfer. The gunsight is supposed to behave intelligently and try to be where you want it all the time. Turned out to behave like a well-known flying hamburger: got a mind of its own, does what it wants, better success when you don't try to control it, and generally useless!

Ripped all that out and had a rethink. Simplicity being the order of the day, tried putting the gunsight on the screen in a position proportional to the speed that the robot is travelling at. Unfortunately the gunsight seemed to want to leave the screen instead of heading for the centre when stopped. Turned out to be because the robot doesn't really ever move, but the deck layout moves in the opposite direction to create the illusion of movement. Hacked about some more. Control mode still doesn't work.

MONDAY 22ND JULY

Got the new control mode working yesterday. Don't like it. Test pilots don't like it. Thought about it some more. Decided to design the last 7 robots instead. The last 7 are mainly the big meaty battle and security droids. Experimented with a couple more new-type appearances. Got some very nice-looking beasties out of the sprite editor.

Still don't know what to do with the control mode.

TUESDAY 23RD JULY

Noticed that the last deck had an extra wall tacked on to it. Realised how it had got there and set about shortening the deck data. Had to remove 4 bytes. Managed to shave off a couple here and a couple there. Carried out what should be the penultimate graphics update, tidying up any loose ends and adding the final words into the text dictionary. Also put in the data to display the last 7 robots correctly. Had to adjust the appearance of 2 robots slightly. One of them appeared to have long black hair in curlers. Looked like the archetypal Mother-in-Law!

After much nocturnal thinking about the control mode, I've decided that the gunsight will have to go. The concept was rather elegant, but it's just not practical in a battle situation. You not only have to get the firing direction right, but the range as well. I think I'll have to revert to the old-fashioned, tried, trusted and medically proved eight directional dual laser. Thus Andi (second test pilot) will be able to fire a shot behind him as he runs away, as well as fire forwards to clear the escape route. This is because the gun will fire in the direction indicated by the joystick, and NOT by the direction of movement of the robot. The robot is slower to respond to the joystick because it has acceleration and momentum. This system should speed up the pace of the game considerably. I'll have to put my gunsight in another game sometime. Stay tuned!

WEDNESDAY 24TH JULY

Improved the transfer game to display who is who. Since you can pick sides, it's easy to get confused. It now displays the appropriate robot sprites on each side. People who have played the transfer game don't like the tossing the coin situation if the transfer is a draw. They'd actually rather lose every time than leave it to a 50/50 chance. Strange! I'd rather have the chance myself. I could have a game option to alter the transfer draw-game situation. No. Think I'll give you a replay in this case, another chance to transfer.

Started work on the new laser-firing routines. The only sticky bit is working out which sprite to display for lasers, which depends on which way you point them. I have 4 sets of 2 sprites of reversible twin lasers to pick from. Perhaps a random choice will be more likely to be correct than if I sit and think about it!

Discussed the possibility of making 'The film of the diary'. Decided that Harrison Ford would be ideal to play myself, with perhaps Woody Allen playing ST. Decided to abandon the scheme. They'd probably want more than a free copy of the game!

THURSDAY 25TH JULY

Put in the firing laser routine. Fired the correct images in all directions first time. It got a bit confused when no direction was set, and the laser bolts just sat on top of my robot.

ST then had the brilliant idea that any robot under control could fire its own weapons system. That presents the problem that many don't have weapons. Since the Influence Device that you ultimately control has a small laser turret on top, this could be used as a backup low-power weapon only. Upon transfer to an armed robot, that robot's weapon system takes over, and is more powerful. There will be 4 grades of weapons then, lower-power, twin laser, high power single laser, high power twin laser, and disruptor. The disruptor just hammers all robots in visual range that are not disruptor-proof. Since other robots carry them too, they will be used against you.

The game has more speed now, as intended, so I'm feeling a lot happier about it.

FRIDAY 26TH JULY

Tuned up the destructive powers of the different weapons. Cured the error that meant that shooting big robots with the 'Pea shooter' lasers actually gave them energy! Put in the enemy firing routine. Haven't worked out how to deduce the correct laser sprite for the right direction but it should at least fire something.

Instead it looked pretty similar to the previous version. They didn't fire anything at all. Increased their chance of firing, but nothing. Not interested. Must be pacifist robots.

MONDAY 29TH JULY

Found out why the robots weren't firing much. Double use of a variable. Fixed that. Also fixed the code that would have made them fire in exactly the opposite direction. Realised also that the clever-clogs routine to determine which angle lasers to display didn't work because when ST thought of it, he assumed that the 6510 chip would be the same as the Z80 when setting the carry flag after a subtract. Wrong! totally the opposite.

Immediately the old robots really let fly, lasers, distributors, everything. All of a sudden, the ship becomes a battlefield.

You get everything your own way on the easy decks, the little robots can't fire, but as soon as you meet the big boys, whoomph.

Needs plenty of tuning up, but it's looking good.

TUESDAY 30TH JULY
Second Pre-Production copy sent off to Hewsons today. Just the sound routine and tuning up to go. Spend much of the day playtesting the game, looking for any faults. Found a couple of subtle errors and fixed them. Everything seems to be working as designed now. It's much tougher than before and still haven't managed to clear the whole ship of robots, although I've come fairly close. I'm beginning to form ideas about how to play it.

Gordon Hewson phoned to check on progress and suggested that instead of just being blown up when out of energy, if you're controlling another robot, it should be destroyed. Thus the Influence Device escapes to possibly fight on. This was such a good idea, and ties in with a similar result of transfer failure, that I put it in straight away. Your current robot explodes, leaving the Influence Device beneath, but with low energy. Thus, provided you avoid any remaining incoming shots, life goes on.

Taking home the sound routine tonight to scribble some modifications, ready for keying in tomorrow.

WEDNESDAY 31ST JULY
Altered 'ye-olde-faithfulle' sound routine incorporate some new processing for more varied sound. Built a small test-bed program so as not to have to load the whole game up just to invent some sounds.

Played about with some variables. Got it to sound like *Ancipital* then *Elite*. Cured a few bugs in the sound routine and started again. Got a sound that should be good for background noise, just left running when there aren't any other sounds to do.

It's quite difficult to listen to a sound that you like, say on TV, and then try to figure out how to get SIDney to mimmick it. Cards on the table, I really can't cope with sound sometimes. It's just a case of trial and error, play with the variables until you hear something you like, then assign it to a particular event in the game.

THURSDAY 1ST AUGUST
Penultimate day today. Must finish by tomorrow evening. Got to grips with the sound routine today. Produced 27 sounds, including 2 that I hadn't intended to put in. Assigned all the sounds to their appropriate places in the program, and remove all the development calls, like the exit to the monitor. I need the last 1K memory which was for the monitor's benefit. Re-assembled the program with great anticipation. What a time to get another disk write error. Now it won't assemble. Had to transfer all the source files to another new disk.

Finally got the new super-sonic version fired up. Many sounds seem slightly different from what I created. Upon inspection it appears that the sound routine has an error on it which didn't show up earlier. Fix that. Now it sounds almost as intended. Great!

FRIDAY 2ND AUGUST
The final day. Decided to ditch the idea of music while the title screens are running. It seems that you need rather a lot of music to make it interesting. I haven't much space for a tune, no more than 150 notes on each of 3 voices, perhaps 20 seconds worth. Most people that I know switch the music off after a short time anyway, whatever game they're playing.

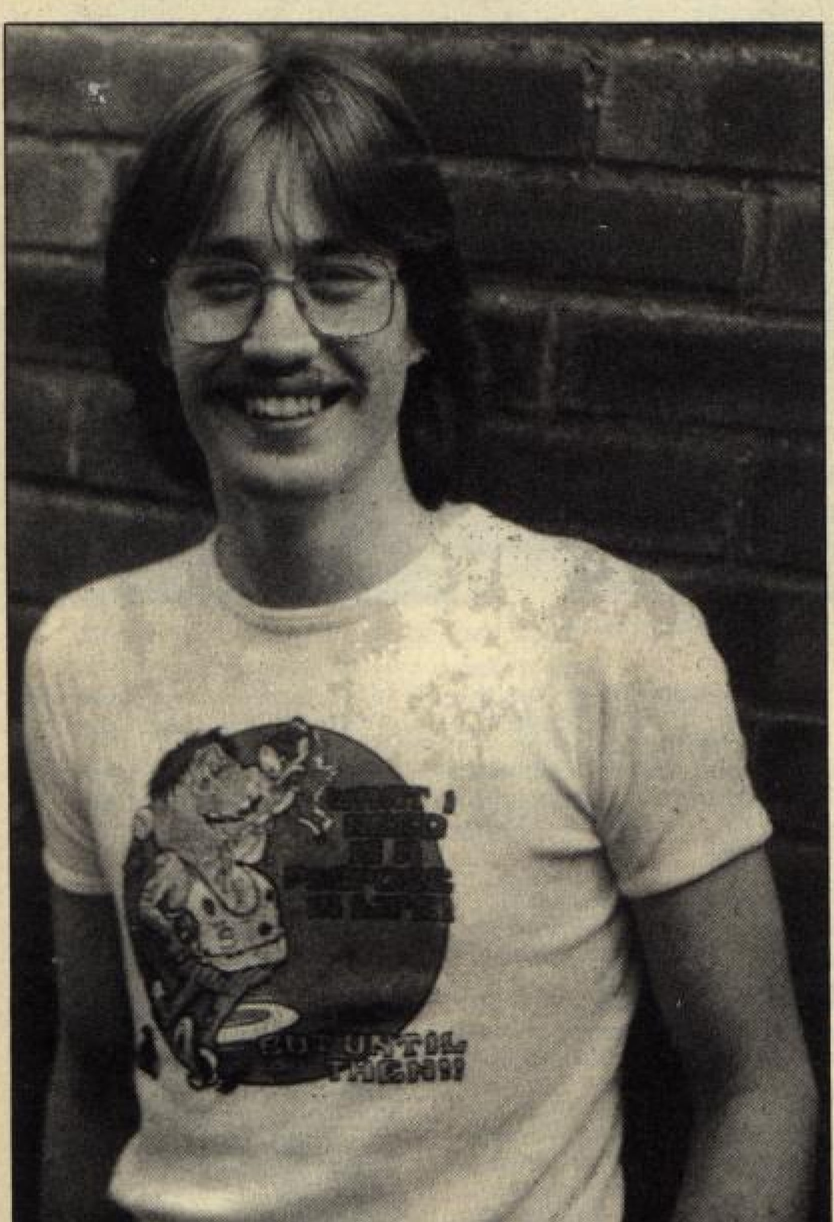
Decided to opt for a random sound generation system, as accidentally discovered yesterday. It's obvious that the sound chip knows much more about sound than I do, so I'll just let it use its own random numbers to generate sounds.

Having set that up, it sounds like robots conversing, in robot language of course, like R2D2 with a lot to say for himself.

Played the game looking for errors and cleared the whole ship with no fiddles for the first time. Spotted 1 or 2 items worthy of alteration, but nothing major.

Putting a version on cassette to send to Hewsons. Hopefully it will require no further alterations, and is thus complete for my pay, although much still needs to be done before it goes on sale.

A happy looking Andrew photographed outside the sanatorium to which he was taken to recover from PARADOID.



Andrew Hewson, pictured here while visiting Andy Braybrook in the sanatorium for over-coded programmers. Seriously, Andy's alive, well and on a well earned holiday.



ZZAP! DIARY

From now on the story moves to Hewson Consultant's HQ in Abingdon, where Gordon Hewson takes it up.

GORDON'S STORY

MONDAY 5TH AUGUST

Paradroid arrives in the post as promised. Make mental note to thank Andrew and nip out the back to start playing it. Spend half an hour tacking down a free C64. We never seem to have enough machines.

Escape to a corner of the warehouse — noisy but away from the phone. Start playing.

Oh yes, Oh yes. It's really come together since I last saw it. Good old Andrew.

Start off shooting everything on sight. Then I discover the transfer game. I use the lifts and wander all over the ship. Get a definite feeling of space.

Hmmmmm...... An hour later and I decide I like the unique feel of arcade action and strategy but I'm unhappy about the joystick handling. spend half an hour trying to pin point the problem for Andrew.

Right that's enough. I mustn't play this game all day there's work to do. Debbie says the roughs of the artwork *(the picture to go on the cassette case and in the advertisement - Ed)* have arrived.

Oh disaster! Back at my next desk to study artwork and I hate it. Call in Debbie to discuss it in detail. We study the calendar and realise we have to act very rapidly if we are to change it.

Fix appointment with advertising agency for tomorrow. Tell Andrew (Hewson) the bad news. He isn't very pleased but it's too bad. If we are to fix this artwork we have to drop everything to get it done on time.

End of day. Contemplate events. I hope we can fix this in time.

TUESDAY 6TH AUGUST

To Brighton with Debbie to see advertising agency. What on earth made us choose an agency so far from our base in Oxford?

All day at agency struggling to describe to them what we need for *Paradroid*. Grab a pork pie for lunch — these business lunches are not all that they are cracked up to be!

Leave at 6.30 with a headache and a rumbling tummy. Stop to eat on the way home.

Arrive at Andrew's house at 10 pm to find him dozing in front of the television. He runs Debbie home and then we discuss the artwork problems over a cup of coffee. It's been a long day.

WEDNESDAY 7TH AUGUST

Play *Paradroid* again. Tear myself away to phone Andy Braybrook and discuss handling problem. Many ideas thrown up and discarded. Decided it needs more thought.

THURSDAY 8TH AUGUST

Andrew (Hewson) is getting agitated. The press are enquiring about preview copies for *Paradroid*. We decide that we have to hold them off until the handling question is resolved.

We've got a backlog of work to go through the word processor and Andrew's fidgeting about that too. Staff will insist on taking summer holidays! We decide that the *Paradroid* instructions must take precedence over other word processor work.

FRIDAY 9TH AUGUST

Steve Turner rings to say that he and Andy Braybrook have been working hard on the handling. He sounds optimistic so maybe they've cracked it. I hope so.

Some notes and observations from Andrew Braybrook

At this point, the following items have been used in development.
2 Pads of A4 square paper
1 Pad of A4 lined paper (Mostly for this diary!)
15 Floppy disks (4 retired due to errors)
9 C15 cassettes
3 pencils (type H)
1 shatterproof ruler, (1 piece still not found)
1 quickshot II joystick (couldn't stand the strain)
300 sheets of printout paper (approx)
5 man-months of effort (850 man hours)

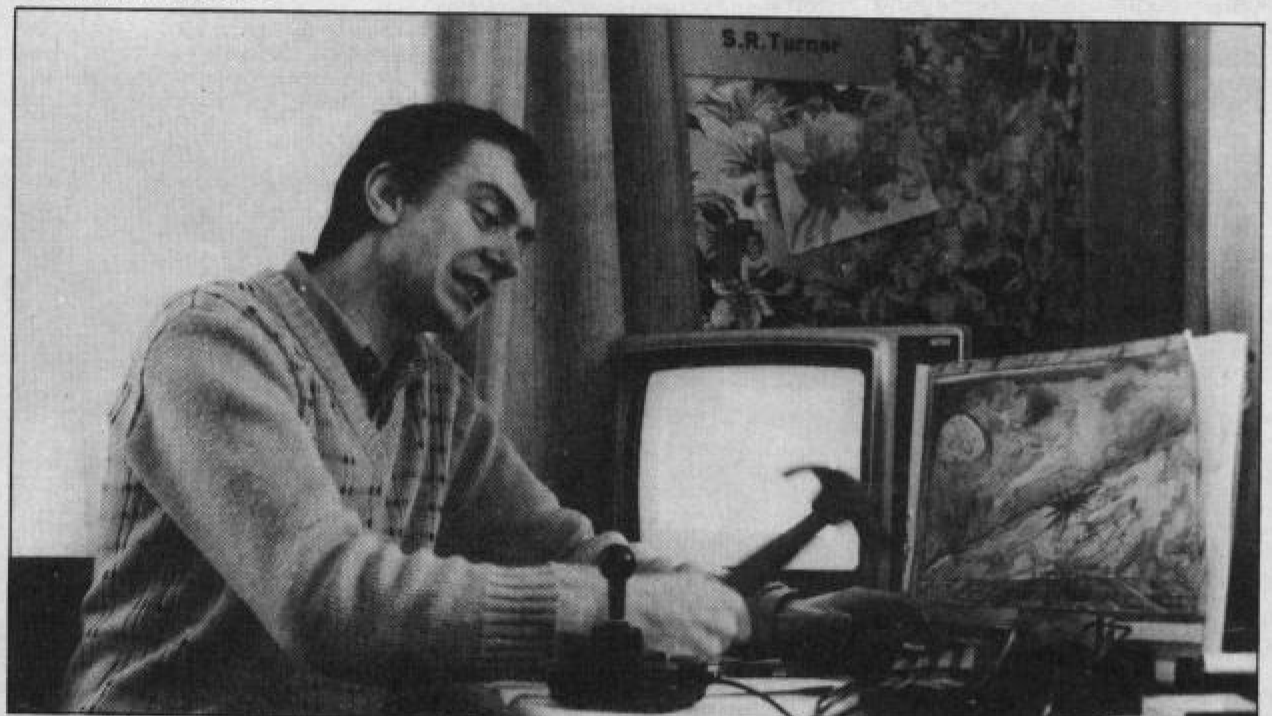
Also purchased for development:
1 hex calculator (invaluable)
1 monitor cartridge (useful)

At this point it is interesting to read the original scrawled notes on a small piece of writing paper that I wrote one evening all those months ago. Some ideas were curtailed for one reason or another, other ideas were amplified, but the overall direction of the game was there, although very little graphical detail had been thought of. Much of the game's look today occurred by trial and error and a certain amount of good fortune along the way.

Here is the original specification in full:
Cute and hi-tech don't go together.
Instead of robots, just use the digital specification numbers as per fighters in *Lunattack*.
Player has access to detailed data specifications of robot.
Player controls an 'influence' which may be transferred from robot to robot at a cost to the source robot's energy of a 'takeover' or 'dominate' cost of the robot to be taken over. The reverse process will be possible, provided sufficient robot energy is available.
The new robot's energy value will not be known, of course, until transfer is complete.
The weak robots cannot, say, take over the strongest, but have to climb a flexible ladder in stages.
Build a picture of robot with data from bolt-together pieces.

Each robot has:
Internal energy for all functions.
Dominate value, based on robot's intelligence and power.
Security class (Privilege) - allows access to computer data, security areas, etc.
Armaments, or none.
Mobility, maximum, but degraded by damage.
Armour, protection from shots, not usually able to withstand 1 direct hit.
Other miscellaneous background data, eg year of manufacture, model no.

Types of robot:
Menial droids, Personal servants, Protocol, ship maintenance, security robots, battle droids, command robots.



Spectrum programmer Steve Turner shows Andrew how to program on a real computer.

TUESDAY 13TH AUGUST

The new artwork roughs arrive. They're not too bad. Debbie and I spend hours pouring over them and then hours more on the phone to the agency.

WEDNESDAY 14TH AUGUST

New version of *Paradroid* turns up but I have not time to play it. Today is the day when we are shipping the first commercial copies of *Southern Belle* (for the Spectrum). A month's worth of business all in one day because all the shops and distributors need stocking up. Everyone's working flat out.

We finish at about 7 pm and I run up *Paradroid*. I get on really well and hit my highest ever score straight off. Yes, the handling is right. Perfect. I make it to the top robot — a 999 — and spend a violent 20 seconds blasting everything to kingdom come. Very satisfying.

THURSDAY 15TH AUGUST

Debbie orders the film master for the *Paradroid* bar code.

FRIDAY 16TH AUGUST

The bar code master arrives. We're getting there. I look over our launch plans to get *Paradroid* into the shops on the 20th September. Andrew Hewson is busy organising screen shots, press releases, press copies and the like. We check out the print schedule. The stocks of cassettes, shells, blank tape, library cases are checked by Bill, the Production Manager. One of our programmers, Mark Goodall, checks the mastering system and the security system.

Everything looks OK. We've got a lot of work to do by September 20th but its under control. End of the day and we prepare to go home.

'Aaagh', Debbie wails from her office, 'I've forgotten to order the side labels.'

Gosh, SHOCK, HORROR!! Can the lack of side labels possibly hold up the release of *Paradroid*? Find out next month in ZZAP! when we bring you not only the film of the diary, but also the REVIEW OF THE GAME!


THE ULTIMATE BRAIN DRAIN!
Paradroid

FLYING HIGH!

Here's Part Two of our article on flight simulators. There are many available for the 64, some cheap, others very expensive, so the ZZAP! team decided it was high time to have a look at them to separate the best from the rest.



We've given them specialised ratings to tell you all you need to know: *Graphics* rate the overall look of the simulator, how well defined the controls are and how exciting the graphics are. *Interaction* is how interesting it is, complexity of controls and whether there are special features in the game like missions or airport to airport runs. *Authenticity* speaks for itself — how real does the simulator feel and do the controls look and act realistically? *Overall* takes into account all the above ratings, the price and whether we consider it worthy of spending your hard earned dosh on.

SPITFIRE ACE

US Gold, £9.95 cass, £12.95 disk

Spitfire Ace by US Gold is a simulator that attempts to challenge your flying skill and knowledge of air-to-air combat techniques. As the title suggests, you are in control of that famous World War II fighter . . . the Spitfire. There are nine different scenarios and your aim is to complete five missions so you can win the accolade of Spitfire Ace. These missions range from easy to hard, the easiest being the shooting down of a Stuka above Malta, whilst the most difficult is to engage in combat with Germany's new prototype jet.

The screen layout is the now rather standard view of the inside of a cockpit. The instrument readings you need are displayed as a straight numerical output. The data available to you includes your speed, the aircraft's course as a compass bearing, altitude, ammo left and power. The upper portion of the screen is where all the action takes place, being a pictorial view of the outside world. In the middle of your screen is a gunsight for use with the plane's machine guns. It's also handy for deciding quickly whether you are going up or down; when the horizon is above the sight you are diving and when it's below you are climbing. You are also supplied with a rear view mirror. This is fine on easy levels but once you start to progress you'll find that most of the later missions are night flights where a rear view mirror is a bit useless.

Joystick control is very simple — left and right for banking, up and down for dive and climb. Fire activates the machine guns but as you only have forty rounds of ammunition it's wise to be frugal . . . and accurate!

In combat you are flying above a fairly featureless landscape (in fact it's just green ground and blue sky). The planes are rather small sprites that on closer approach reveal little or no extra detail. Because the game is quite slow, a dogfight that you would expect to be quite exciting can in fact be rather dull.

Upon finishing a mission you are given one of three ratings; **victory, no result** or **loss**. If you bail out there's a chance you might be captured and if you are then you get a loss, otherwise you're awarded a no result status.

The documentation accompanying this package is quite nice as it explains the capabilities of the simulator to the full. *Spitfire Ace* is not really a full simulator and suffers for it — we feel that this is more of a game than a true flight simulator.

Graphics 59%
Interaction 77%
Authenticity 56%
Overall 58%

FLIGHT PATH 737

Anirog, £7.95 cass, £9.95 disk

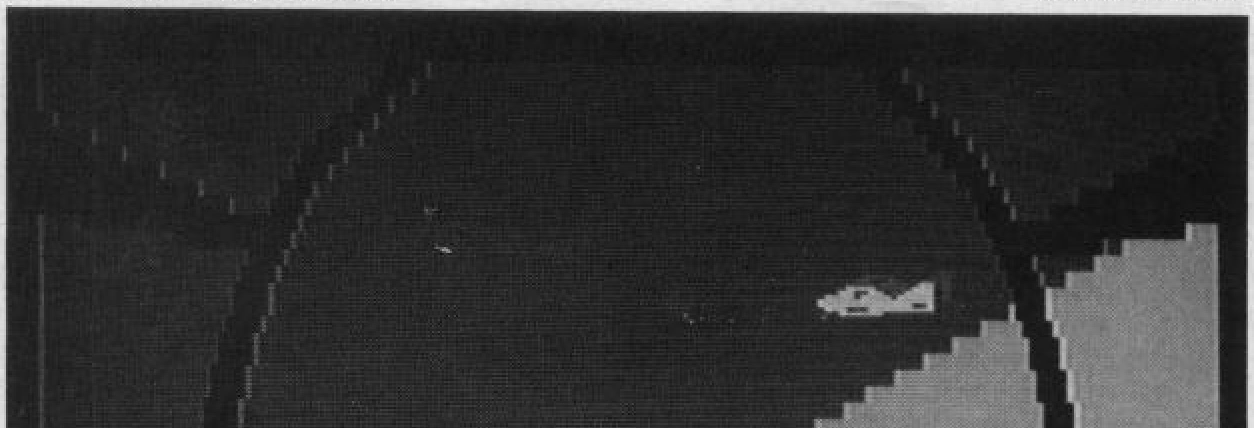
Anirog's *Flight Path* simulates a 737 making a short journey across a range of mountains. This includes take off and landing as well.

The simulator is presented in standard format of a graphic window at the top of the display and instrument readings covering the rest of the screen. The graphics are only really relevant on take off and landing because during flight the view through the cockpit window is only plain blue sky. Approaching the mountain range results in some pretty peaks slowly scrolling onto the graphics window, only to scroll down again once you have safely flown over them.

Control is achieved with a combination of joystick and keys. The joystick is used for basic flying movements (banking, diving and climbing), while keys control flaps, undercarriage, power and fire extinguisher (for engine fires).

There are several different difficulty settings that vary mountain height and the destination runway length. On

SPITFIRE ACE



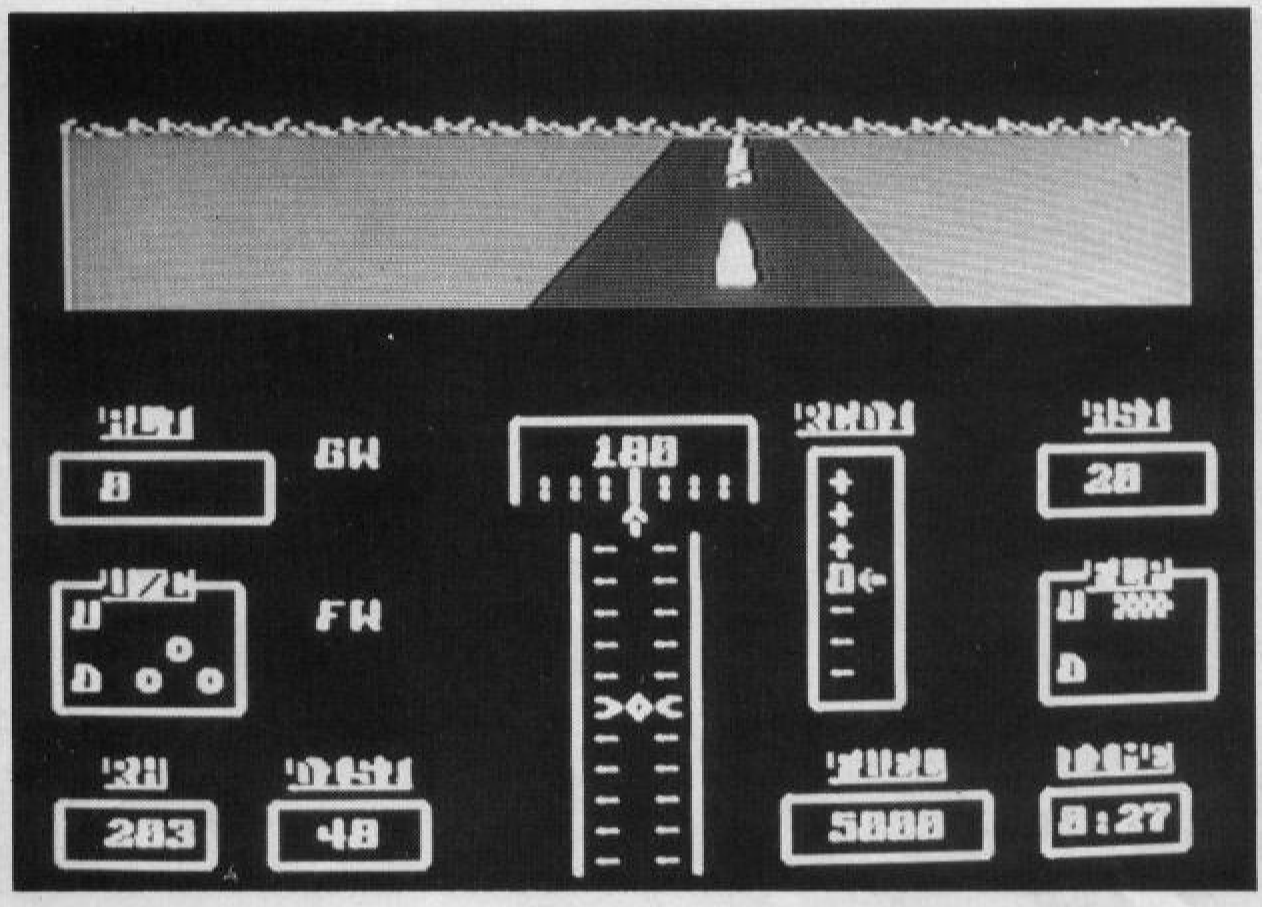
the higher levels other problems are introduced into the scenario with crosswinds and even engine fires. The increased mountain height provides you with problems on deciding the optimum ascent rate and speed. The higher the mountain the harder it becomes to judge. Decreased runway length needs a greater flying skill to land the airliner in such a restricted space.

Mostly the graphics are there just as an added bonus, though not that helpfull, they do add some atmosphere to the game. The main action depends on the instrument readings, this is the nearest thing to a text only flight simulator we've ever seen. Even so the end effect is quite good, creating the right amount of tension at the right moments to keep things interesting.

The different difficulty levels work well in *Flight Path 737* as they are evenly graded. Documentation is of good quality, providing all the fundamental knowledge needed to operate the game plus a few tips to help you through the tricky bits.

Overall, a nice piece of software that actually attempts to induce some of the tension involved in flying an aircraft. This is far better than trying to provide cheap thrills with air-to-air combat as a quite a few recent sims do.

Graphics 29%
Interaction 73%
Authenticity 41%
Overall 52%



FLIGHTPATH 737



F-15 STRIKE EAGLE



F-15 STRIKE EAGLE
US Gold, £9.95 cass, £14.95 disk

This jet simulator involves a complex strategy game as well as all the usual learning to fly problems. There are a number of separate missions to choose from ranging from easy to damn near impossible.It's bit similar to *Spitfire Ace* in that respect, bringing into play skills that are needed for air-to-air combat and bomb runs. Apart from the normal 3D screen at the top there is a map that shows the local military instalations and any scrambled fighters. You are also equipped with radar that has various ranges. A healthy armoury is on offer, including such goodies as short-to-long range missiles and Electronic Counter Measures (ECM), just the same as in *Elite*.

On screen there is a plan view of your plane graphically showing your remaining ammunition and you are constantly updated on altitude, speed, engine power and compass bearing.

The vector graphics would have been quite good if it wasn't for the massive leaps taken in between frames. The overall

outlook for *F15* as a flight simulator is a bit weak as no landing or take off practice is involved and we would have thought these to be pretty fundamental for a flight sim. With the different missions and all that air-to-air combat *F15 Strike Eagle* seems capable of holding some interest, but that interest will probably soon pall.

Graphics 68%
Interaction 87%
Authenticity 70%
Overall 72%



747 FLIGHT SIMULATOR
Docsoft, £7.95 cass.

This vector based flight sim from Docsoft puts you in the pilot seat of a Boeing 747 Jumbo Jet. Upon loading you are presented with a nice pictorial view of the instrument panel plus a pilot's eye view of the outside world. As soon as its loaded the game automatically auto runs and puts you straight into the game. Rather a silly feature really, as it doesn't let you settle yourself down before you start.

You'll find yourself flying towards the huge words 'DR SOFT' in vector 3D. The informative message 'Caution: Tall characters around' appears. It rather puts you straight in at the deep end as you have to avoid them. If you fancy being a bit flash you can always fly your jumbo though the O in SOFT (although surely 747s were not designed as aerobatic planes)? Once this hazard is passed you will need to increase your speed to avoid stalling.

You can, if you don't want to tackle the dreaded Dr Soft letters, press the E key, which allows you to enter different scenarios, all different airports. You can then fly around them and, if you're brave enough, try landing.

Reasonable control is given over your plane; there's the normal plane joystick operation (via the joystick) plus power, brake and flap control from the keyboard. There are several different scenarios to choose from, all modelled closely on the real world. The first screen with the large letters is there for getting used to the controls and how the plane will respond to them. Next screen is a take off and landing practice. Taking off is relatively simple but landing is harder as there are hoops to fly through that give the correct descent pattern for landing. The different scenarios get harder and harder, each one needing new skills to be developed.

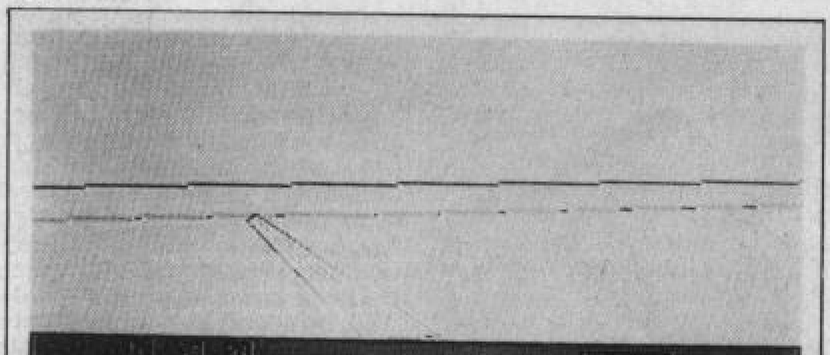
Docsoft say buildings are represented in 3D at some airports although we didn't manage to find any. Also included are complex navigational elements that must be used when flying to the destination airport.

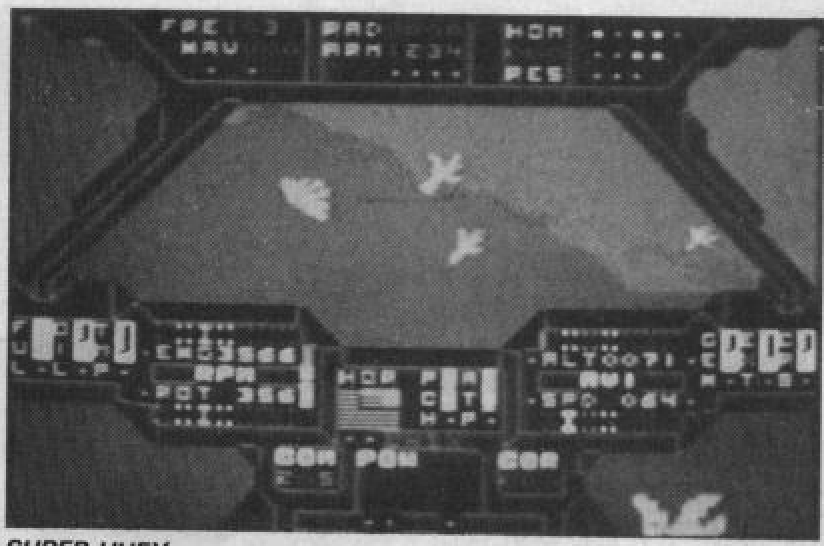
The bonus that makes this flight sim worthwhile is the documentation. It provides reasonable understanding of radio navigation and aeroplane handling. The graphics are vector but the display is updated every third of a second, hardly *Elite* standard! Instruments are easily and quickly read because of the neat layout. The plane sometimes gets a trifle sluggish but the response is usually up to respectable standards for a 747.

Docsoft's *747* should be enjoyed by beginners wishing to delve into flight simulation and should also provide enough challenge to keep the hardened simulator pilot happy.

Graphics 58%
Interaction 60%
Authenticity 67%
Overall 64%

747





SUPER HUEY

SUPER HUEY
US Gold £9.95 cass, £14.95 disk

US Gold's import from Cosmi, *Super Huey*, is a simulation of the Huey UH-1X helicopter. The control mechanism of a helicopter is obviously quite different from an aeroplane in that there's direct control over up and down. Cosmi's solution to getting this onto one joystick is quite ingenious. There are two modes to joystick operation, cyclic mode is accessed by direct joystick control. It gives you the basic movements; forward, backward and rotate left/right. When you hold down the fire button you go into collective mode and will have control over up/down and thrust, release the button and it's back to cyclic mode. Though this may sound complicated and even awkward, it's not and once mastered the basic moves mean that quite respectable flying manoeuvres are possible

Graphically it's heads and shoulders above most other simulators, the playing screen consists of an impressive view through the cockpit. The landscape moves smoothly beneath, giving a realistic sensation of helicopter flight. Overall the graphics are very good, with excellent movement and content.

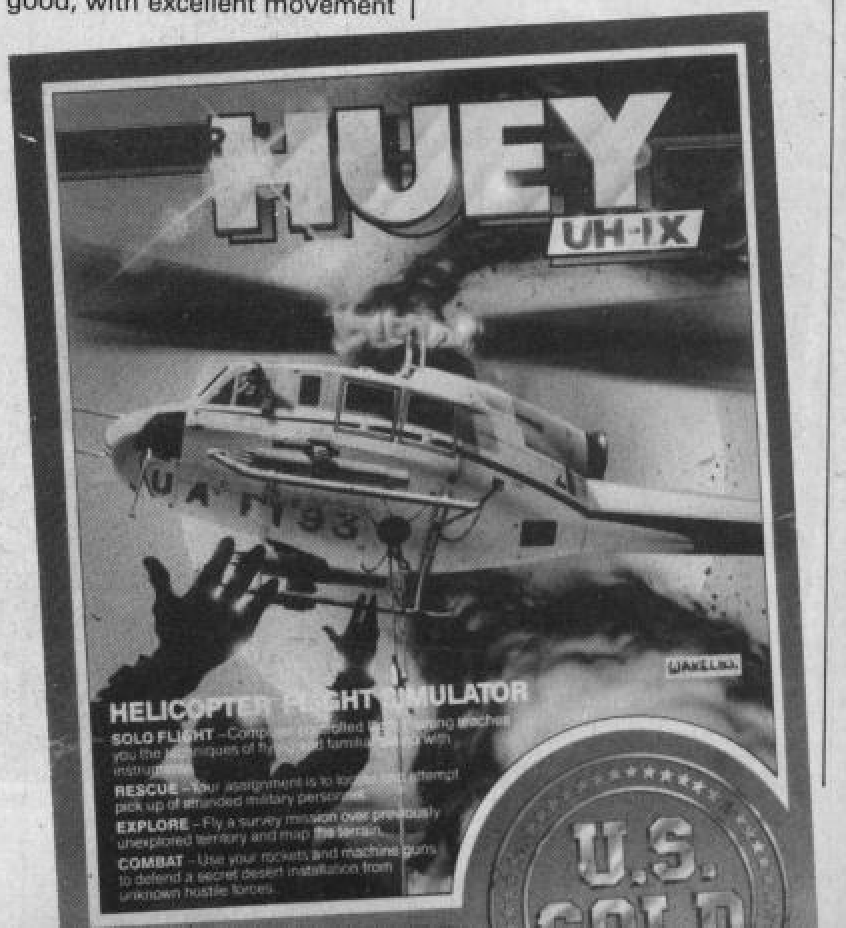
The game structure offers four options ranging from training to combat. In flight instruction mode the computer sets a series of manoeuvres to be performed. A great feature this, which allows you time to become acclimatised to the Huey's controls.

Also of a very high standard is the sound which gives a very realistic recreation of a helicopter's rotor and engine. There's a really neato tune on the title screen too.

Documentation accompanying the package is of a high calibre, giving some interesting background info on the Huey UH-1X. They do a very good job of teaching you how to use the program. A little more detail on the latter missions would have been nice but it would also kill off some of the gameplay elements.

Overall this is a really classy simulator and one of the best and most exhilarating to fly. With the realistic sound and the different missions you can tackle, it offers excellent value for money and must be one of THE best flight sims around.

Graphics 87%
Interaction 93%
Authenticity 90%
Overall 91%

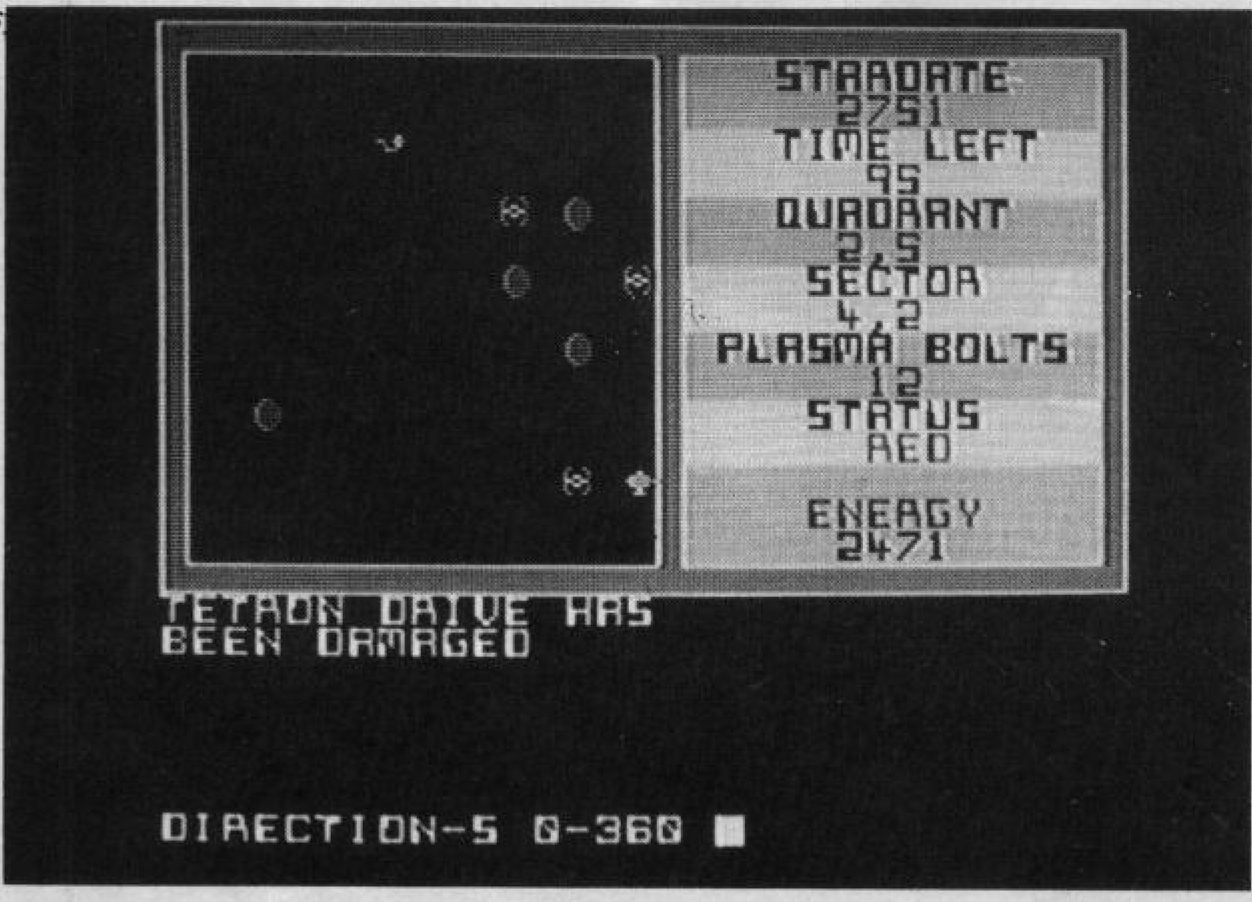


VAGAN ATTACK

Atlantis, £1.99 cass, joystick with keys

KILLER VEGETARIANS





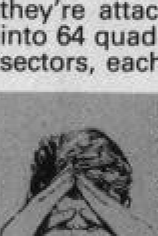
Star Trek games are now few and, thankfully, light years between. This one must be one of the first on the scene for quite some time.

The scenario is the old tried and tested one only this time there are no Klingons, this time they're called Vagans (hence the title). This wicked race of aliens has really caught the federation with it's trousers down and has attacked without warning and it's up to you and your trusty ol' ship, the *Andromeda*, to beat off the attack.

The section of the galaxy they're attacking is divided up into 64 quadrants, each with 64 sectors, each sector built up of an 8x8 grid and these can be all looked at separately. These all show the current locations of any Federation and enemy ships. Any action takes place on the short range scanner and you can fire at the enemy ships, but watch out! They can fire back!!

Defending the Federation's bases is the name of the game, these being very vulnerable to Vagan attack. Once these are destroyed no fuel is available and the Federation will crumble. There is a kind of 'smart bomb' that destroys everything in a sector, but once used you can't enter that sector without ruining your engines.

On screen information includes your position, quadrant and amount of fuel, and ammo you have left along with a picture of the actual sector you are in.



Star Trek *games were a popular genre of computer entertainment on a home micro, many moons ago and were all written in BASIC (some things never change). Interceptor's appropriately titled* Star Trek *was one of the few versions of this theme available when the 64 first made its appearance and there have been no other attempts to revive this sort of game . . . until now! I doubt that anybody will be interested in something quite so aged and even this very good version will fail to spark off any enthusiasm amongst game players today, even at the low price.*



Julian seems to think 'Trekkie' games went out with the ZX81, but he's quite wrong — they went out after the Spectrum came along and there were quite a few versions around. In fact Vagan Attack was one of the earliest 'Spekkie Trekkies' and was a very respectable one. I know, because I was that player. However, it seems a bit late in the day to translate it to the 64, and in what turns out to be a rather basic looking manner. The age of the game type should have little to do with it, because the simple battle strategy element still works quite well. Not great by any means, but by no means all that bad either — sorry Jaz.



When I saw this I couldn't believe my peepers! A Trekkie *game? They went out with the TRS 80, BBC and the ZX81 didn't they? I wouldn't have minded if they'd made the effort of putting a little hi-res or different action in but, oh no, it's exactly the same as the sort of thing I used to play on the PETs at school (when the teacher had his back turned). I suppose £1.99 is OK for a PET emulator . . . otherwise forget it as there are plenty of better games around for the same price.*

Vagan Attack

COMMODORE 64



Presentation 64%
Easy to use with on screen info.

Graphics 10%
Rather poor character graphics.

Sound 7%
Phrrrrt!

Hookability 22%
If you've never played a Trekkie you might play a few times.

Lastability 20%
These days, a sort of 'specialist' appeal game.

Value for Money 27%
Low price, but a rather old looking game.

Overall 19%
Looks quaint (antiquainted?), but if you like the type, worth it at the price.

AT LAST!

DESIGNER RUNNING WEAR

from Gremlin!



Huff Puff, Pant, Wheeze, Coff . . . .I'm sick of this.

'Oy You', bawled the arch meanie MD of Newsfield Ltd, *'Gerrof your butt, put on this tracksuit and leg it round Ludlow on a roadtest'*. The life of a competition minion is not an easy one.

There I was, snoozing after a couple of sticky buns for breakfast, minding my own business in the broom cupboard, when my dark peace was interrupted as Oli flung open the door and uttered those immortal words.

Apparently **ZZAP!** and **CRASH** are teaming up with **Gremlin Graphics** to bring you some designer running wear to celebrate the launch of Gremlin's latest game *Monty on the Run*. Cuddly trousis, together with super hooded tops so you can keep your brains warm while out jogging, will soon be available through CRASH mail order.

And no ordinary tracksuit this one, oh no. Available in a range of colourways (so long as it's pale grey) they have a delightful Gremlin Logo on the back and a few bugs sorting out the ZZAP! and CRASH logos on the front.

Oli had just finished designing the tops when he intruded into my mid-morning nap and insisted I road test the garments on your behalf. (*Gasp..splutter*)

They work! A host of admiring stares helped me on my way up and down the hills and dales that surround this haven of peace, and I could almost take to jogging every morning. Well almost. In tests, I found the Monty Track Suits ideal for walking too — their roadholding was superb, upholstery comfortable and general finish and appearance well suited to a top of the range garment.

Normally available for the knock-down, special offer price of £19.95, Gremlin have sponsored this competition to mark to launch of *Monty on the Run* (which we've seen, played and think is dead good — look out for the sizzling review in this ish). Twenty track suits are up for grabs, delicately wrapped in real cellophane, and lovingly packed by our mail order department.

ZZAP! COMP

To get you in the mode of running, here's a few questions to answer:

1) Who ran the first mile in four minutes? A. Sebastian Coe, B. Roger Bannister, C. Steve Ovett, D. Your Competition Minion.

2) Who recorded an album called 'Band on the Run'? A. Ronnie Biggs with the Sex Pistols, B. The Beatles, C. Cliff Richard and the Shadows, D. Paul McCartney and Wings.

3) In cards, a run can be A. a number of cards in the same suit, B. a number of cards of the same denomination, C. a sequence of card in numeric order, D. none of these — something done by a losing gambler

4) How long is the course for a full marathon?

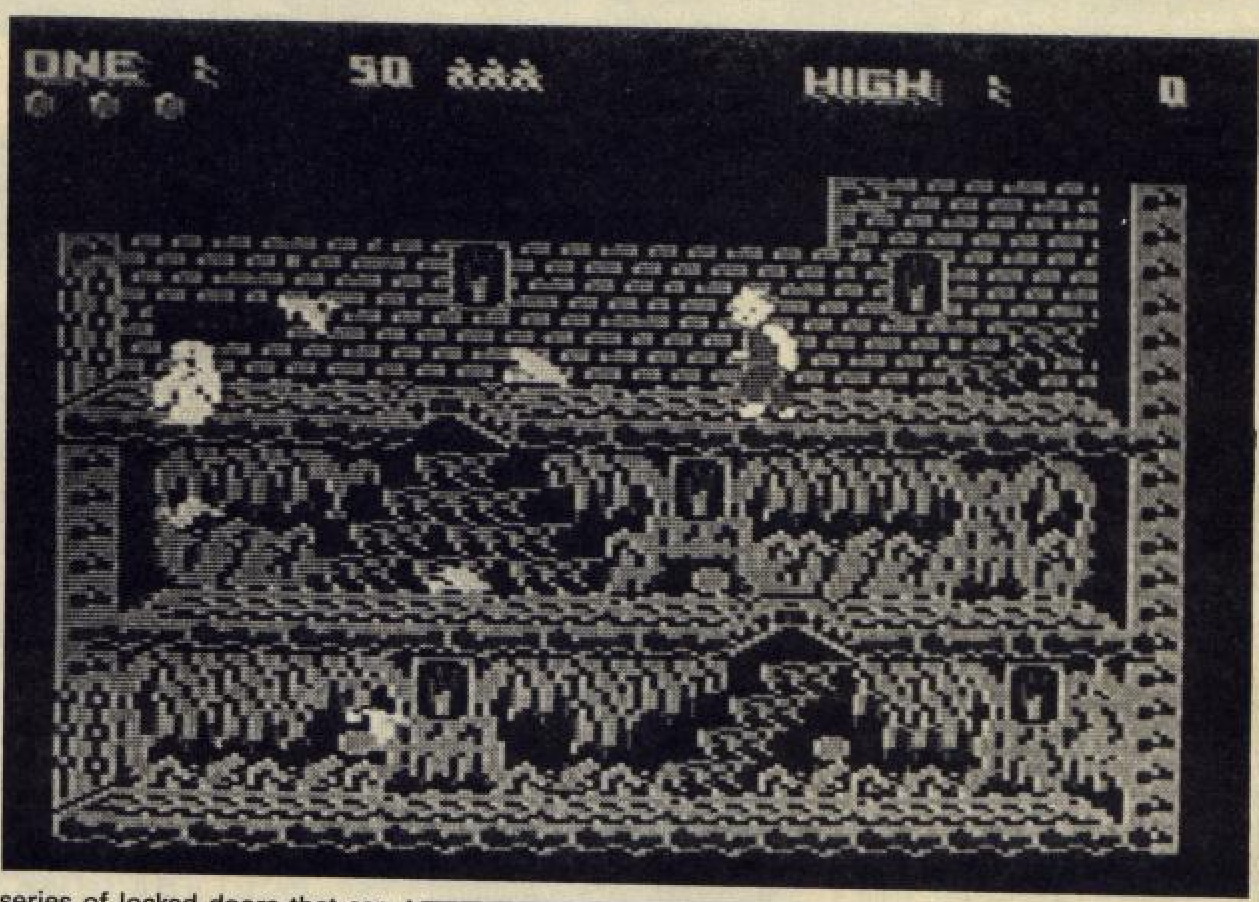
5) TRUE or FALSE: If your feet smell, does your nose run?

Jot your answers onto the back of a postcard addressed to RUN MONTY, RUN COMPETITION, ZZAP! 64 MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB to arrive by 10th October. First twenty correct solutions out of the giant cardboard box we keep specially for such things, win their own Designer Tracksuit.

GHOSTCHASER

US Gold/Artworx, £9.95 cass, £14.95 disk, joystick

Latest from the US Gold production line is *Ghost Chaser*, yet another flip screen platform game from the States. As Harry the Ghost Chaser your main aim in life is to capture all the spooks at Fairport Manor. Not easily achieved as you have to get to the treasure room which can only be reached once you've negotiated sixteen tricky rooms choc-a-bloc with the local psychic phenomema. Progress is further hindered by a series of locked doors that can only be passed after collecting one of eight keys scatterd around the mansion. As you might guess the keys have not placed with ease of access in mind!



Ghost Chaser is yet another platform variant that hasn't even got any special features to make it stand out from the crowd. I have a sneaky suspicion that when this was first released it was quite acceptable, but now it's showing its age having only just reached us after appearing in the States some time ago. The graphics are fairly detailed and atmospheric, the lack of colour on most screens adding to the game's feel rather than detracting. One minor gripe is the control over Harry's jumps — he pauses for a while before jumping, making those all important leaps over moving ghoulies difficult to judge. To be honest, such an ancient game shouldn't really be released at such a modern price, even though Ghost Chaser does present a reasonable challenge with it's meagre 16 rooms.

With a title like Ghost Chaser I was expecting some form of Pacman derivative. Thankfully it's nothing quite so bad — it's only a platform game and a very standard one at that. The graphics are the most impressive and appealing aspect of the program, with some nicely drawn, atmospheric screens and effective use of bland colour (!). The various ghouls and nasties are also of a high standard in definition as is the main character, Harry. Other than the tune played on the title screen there is little else to speak of in the way of sound, except for the occasional spot effect. There are a lot of games of this type available and Ghost Chaser simply mingles with the crowd rather than standing out.

The various baddies include grey spooks, which can be jumped over quite easily, and random appearances from the Phantom Ghost. He follows your trail until you deal him a bad dose ectoplasm. On later sheets there are bats, skeletons, fireballs and other deadly entities to be encountered. If you get touched up by a nasty you go into a fit of fright. Three such fits and you lose one of your four lives. As is often the case with long drops, bottomless pits are also worth avoiding as these can prove slightly deadly.

This platform/arcade adventure looks as absolutely ancient as the spooks that inhabit the Mansion. The graphics are really muddy, with only a few colours on screen at once, rather like an old Apple game. The game itself is quite good fun to play, although it does seem a bit dated. My major niggle is the actual control of your man while jumping about the place, it's terribly easy to totally misjudge a jump and end up plummeting down a hole. Perhaps it'd be better off with a price label of about a fiver, but as it is it doesn't really stand up to one of a tenner.

Control over Harry is fairly standard using UP for jump plus left and right to move him. Fire will unleash a burst of the gooey Ectoplasm. After you have completed the top half of the mansion a painting slides aside to reveal a secret passageway leading to the cellar. At this stage you are given a password so that from then on you can always start on the cellar level.

Presentation 76%
Good options and facility to jump levels.

Graphics 85%
Atmospheric and detailed locations and good sprites.

Sound 51%
Equally atmospheric title screen tune but few FX.

Hookability 71%
Initially, some interesting locations to explore.

Lastability 61%
. . . but standard platform action does pall with only 16 screens to get through.

Value for Money 52%
Expensive for such old hat.

Overall 63%
Antiquated American software.



BARRY McGUIGAN WORLD CHAMPIONSHIP BOXING

Activision, £9.99 cass, £19.99 disk, joystick only.

The title of the game could well lead you to believe that you step into the boxing gloves of Barry McGuigan himself and take to the ring. You don't, the idea behind the game is to work your way through the many professionals and semi-professionals of the World so you can take on the mighty Irishman himself and try to beat him.

When you start the game you are asked to assemble your boxer. This interesting option allows you to add personality customised individual style to your boxer.

When you are assembling your boxer you can select the race, colour of shorts, hair, personality (ranging from 'loud-mouth' to 'nice guy') and then the actual type of fighter he is. You have several options: dancer, boxer, mixed, slugger and bulldog. These all give you a really individual style and therefore gives a lot of scope to playing the game, you can work out which is the best sort of boxer to build so that he suits your style of gameplay.

Once you've chosen your boxer you can start the build-up to the fight. First you can choose the opponent you'd like to challenge, but at the start you can only challenge one of two boxers, this is because you're new to the circuit and the big boys aren't interested in small fry. It takes quite a while to build up a reputation and, like anything else in life, you have to fight consistently well if you want to get anywhere in your career.







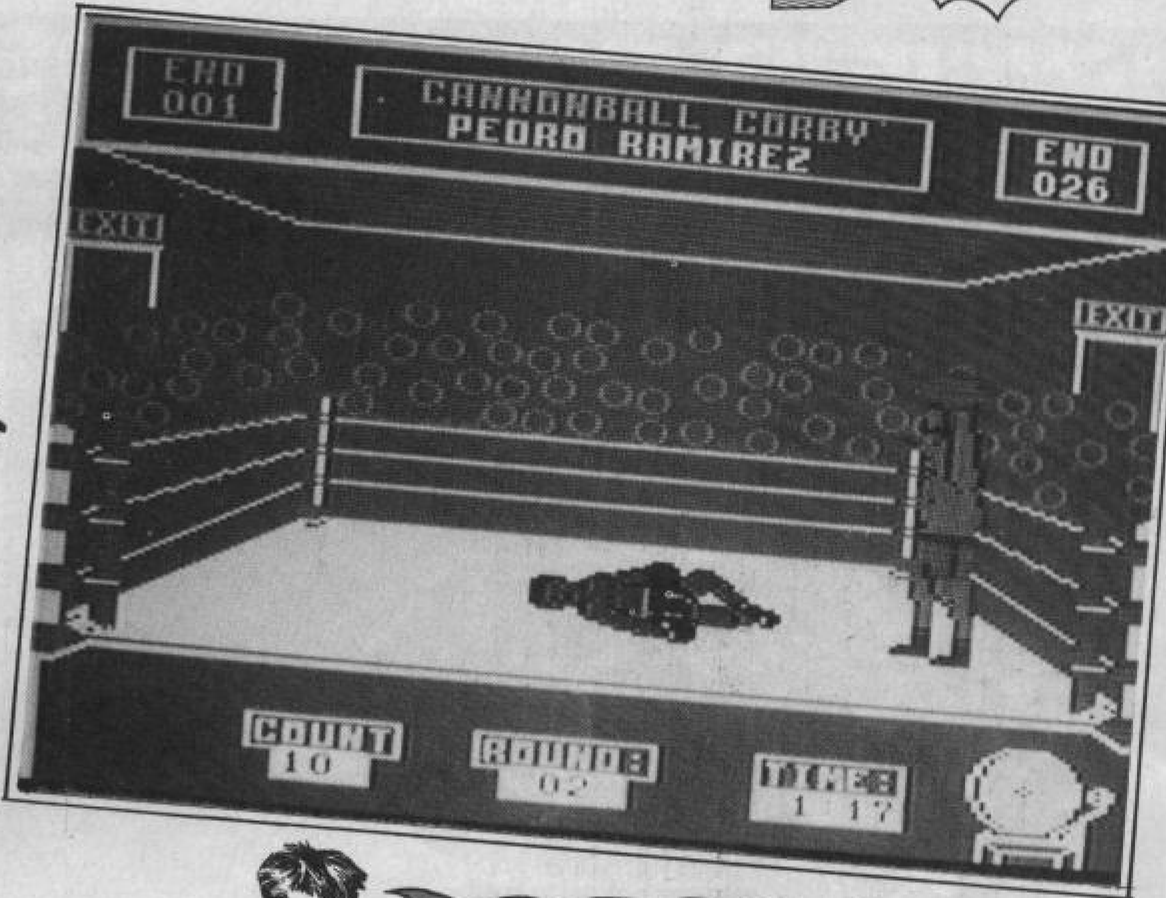
Sports simulations seem to be getting better all the while. This one is not only a great sport action game, but the 'management' aspect adds hugely, and you can't expect to get very far without creating both the boxer's body or his personality. And all of this is made to work because of the graphics and general presentation which is excellent. Barry McGuigan represents a marvellous purchase for anyone who likes the sport, and a good game, even, for those who don't.



SIZZLER



Alligata's Knockout *had the honour of being the first boxing game to appear on the 64 several months ago, but unfortunately it was let down by rather poor graphics and limited gameplay.* Barry McGuigan World Championship Boxing *on the other hand has plenty to offer, with a stunning array of options that give plenty of scope for many hours of enjoyable boxing.*



Opponent chosen, it's wise to get in a spot of training. You're told what sort of fight you'll be having, the boxer's form and how many weeks preparation there is before the fight. Training time is allocated for building up in five separate areas; road work, light bag, heavy bag, weights and spar time. Naturally certain conditions can be finely tuned by careful training, and you should avoid giving yourself massive stamina whilst leaving yourself light in the strength area.

Once you've selected your training you can then fight an opponent. Fighting takes place in a packed arena and your boxer is viewed panoramically from the side in semi 3D. The boxers can move backwards and forwards and have a total of nine moves that may be used to knock down your opponent. Control of the punches and defensive moves is done similarly to *Way of the Exploding Fist*, using up/down/left/right and the same in conjunction with the fire button. If you put the joystick in the centre your boxer goes into automatic defence mode which is useful against body blows from the opposing fighter.

Punches under your control include jabs, hooks, cross punches, uppercuts, body blows and also a 'guard up' so you can ward off an attacking opponent without getting hurt.

Shown on screen whilst you're fighting is the time, round number, points, endurance and count. The count comes into action when you or your opponent get knocked down.

While fighting there is a constant update of your condition and how the crowd is reacting. You then know what to concentrate on next round, whether to go for a knockout, defend, tire your opponent or try to gain points.

If you manage to win the fight then you are automatically moved up the elite ranks of boxing and can challenge stronger opponents (there are nineteen) and ultimately challenge McGuigan himself.

All these challengers have their own 'personalities' and an individual fighting style, and as you progress up the ranks you are put against tougher and more determined boxers who are strong, skilful and cunning.

There is also a two player option which allows you to battle it out with a human opponent and both try to work their way to the top.



There aren't many boxing games on the Commodore but soon there'll be quite a few, what with this, US Gold's boxing game and Frank Bruno's. The question of which one is the best buy will obviously come up, but subsequent ones will have to be of extremely high quality to be better than this one. The way the game is presented is superb, making you fight for recognition and punch your way to the top.

Building your boxer is brilliant fun and you can personalize him to become almost like yourself, or how you'd like yourself to be if you were a boxer. His movement isn't too difficult to master, and once that has been done you can have some excellent fights. The graphics are very good indeed with incredibly realistic animation and some nice touches, like flashes from cameras as a knockout punch is photographed.

The sound matches the animation too, with realistic leather-on-skin effects and the sniff as a boxer lunges out. I really enjoyed this game as I battled my way to professionalism and with the training, personalisation and excellent range of moves you can now become a boxer without hurting yourself!

Presentation 96%
Fabulous options as you fight to the top.

Graphics 88%
Excellent animation on boxers and some brilliant touches.

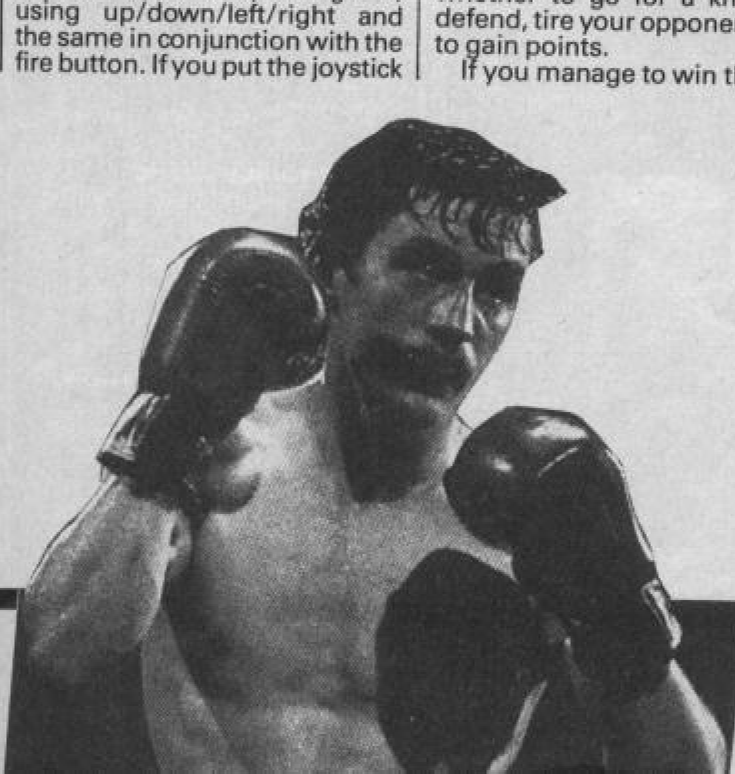
Sound 70%
Great jingles and FX.

Hookability 92%
A more powerful hook than McGuigan's left...

Lastability 94%
...and the game has just as long a lasting effect.

Value for Money 90%
A new Activision game at the old Activision price.

Overall 91%
An excellent new sports simulation.

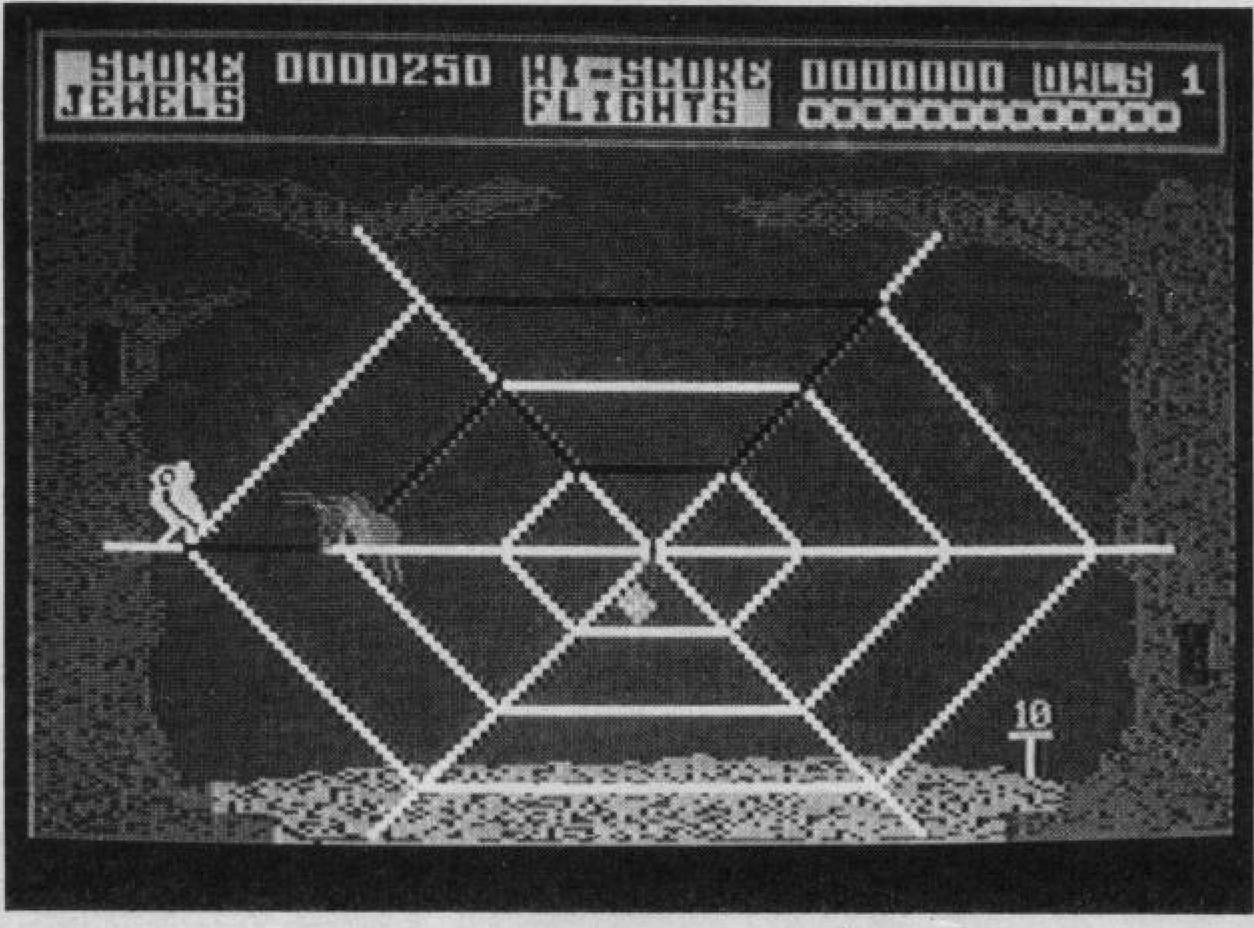






DICKIE'S DIAMONDS

Atlantis, £1.99 cass, joystick or keys



Originally released by Romik at a considerably higher price and quite some considerable time ago, *Dickie's Diamomds* is an odd sort of game seemingly inspired by the old arcade game *Amidar*. It's a sort of rub-em-out where you have to go over the white lines of a maze and turn them all black.

You take the role of Dickie the Owl and you've got to collect diamonds from the maze, well, it's not really a maze but a web which a spider (!) draws out at the beginning of each screen and every time you lose a life (aargh)! This spider trucks about after you and is fatal to touch, he also rubs out all the good work you've done.

Luckily you can move faster than him so it isn't too hard to cover the web. If you do manage to do so then the web will collapse, quite splendidly, and the diamond in the centre of it will drop to the floor for you to pick up. Any web that you've previously turned black cannot be walked over again and so it must be flown over (something owls seem quite good at). Each time Dickie does this it costs him a 'flight' and he only has a limited number. The number of flights available decreases with each increase in level and when Dickie can fly no longer then unfortunately it's just tough luck and he'll end up at the mercy of Stephen, the ferocious spider, if he's not careful.

That's it really, screen after screen of the same web with nine speeds and later two spiders on the web to challenge you (Stephen's friend, Cecil comes to help). There are some options to change the game slightly though, such as infinite flights and being able to start on other levels. Also, any high scores attained can be saved to tape for loading at a later date.



This game is so old and crusty I couldn't believe it. How the software company expect to sell this at its price when you can now buy much better budget software for the same price I just don't know. The sound's pretty grotty, the graphics worse and the less said about the game the better. If this was a C&VG listing then OK, not bad and it works, but as a properly marketed game I didn't think it was on.



I quite liked this game when it first appeared early last year. Trouble is that was a long time ago and with the way software has improved since then . . . well, Dickies's Diamonds *has aged considerably. I confess to having a couple of enjoyable games on playing for the first time in ages, but nothing more, since there isn't really much in the way of variation and the whole thing is rather dated. Even though this oldie has been re-released at a budget price it doesn't really match the quality current budget range.*



Okay, so the graphics are pretty basic looking, and the game is based on an old one, a sort of 'painter' type, and it's true that you aren't probably going to play it forever, and there is more exciting software at the price around now, but I still enjoyed a few games and I suspect others will too. There are always new young computer owners coming along, and Dickie's Diamonds *is not a bad starter game.*

Presentation 55%
Good instructions (with hints) and options but annoying delay as Stephen draws up a web each time.

Graphics 31%
Animation sparse, colour poor.

Sound 51%
Reasonable version of Fugue.

Hookability 39%
A few plays and that's about it.

Lastability 23%
Nine levels if you can stand playing it for that long.

Value for Money 42%
Not much for the hardened player, better for youngsters.

Overall 22%
Better games available for the price.





Bet you can't sit still when playing

Guide bouncy 'Thing' through this underworld fantasia searching for the armoury to equip himself carefully for the final encounter with the evil Toy Goblin.

Commodore 64

THING ON A SPRING

£7.95

Gremlin Graphics

Gremlin Graphics, Alpha House, 10 Carver Street, Sheffield S1 4FS. Tel: (0742) 753423

SPY VS SPY II

Beyond/First Star, £9.95 cass, joystick only

SIZZLER

Following the ZZAP! preview of *Spy vs Spy: The Island Caper* last month, here is the full review as promised . . .

Far, far away, deep in the Caribbean lies an island — Spy Island, a tropical paradise long abandoned by man or beast and geographically discarded many years ago. Until now that is.

The top secret XJ4½ missile recently crash-landed on the island, breaking up and scattering into three pieces as it did so. It is vitally important that this missile does not fall into enemy hands so it's your mission to recover all three parts, assemble them and escape by a submarine moored somewhere off the island, before the enemy beats you to it. The opposition can either be computer controlled or human, the computer having a range of five IQs to choose from and the human . . . well that's up to you!

Each spy has a constantly replenishing energy bar that diminishes on contact with anything nasty. It takes time to replete though, so great care must be taken not to lose any in the first place.

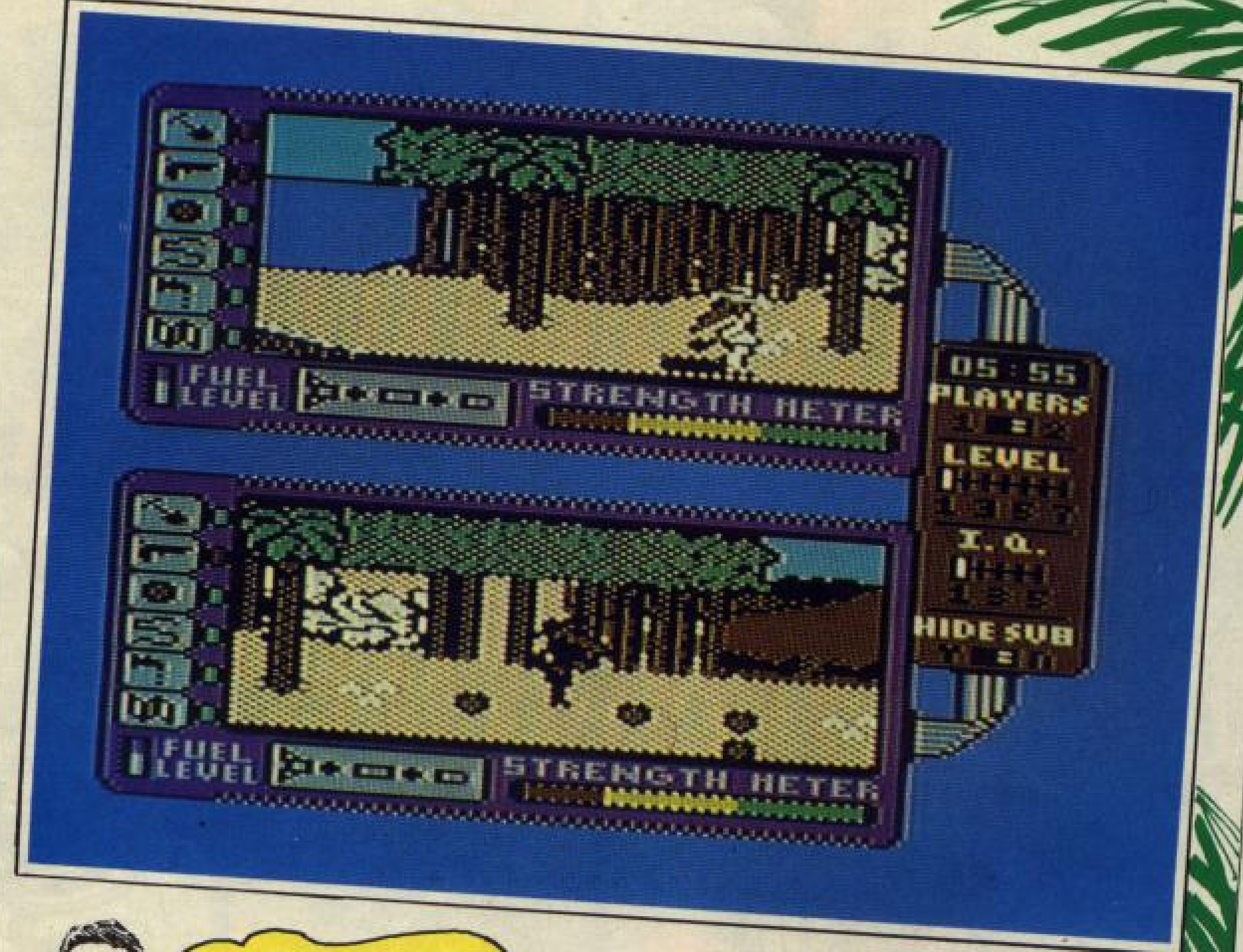
As in the first game, each spy has a Trapulator (this one's the newer model, the FSS 85) at their disposal. This amazing piece of equipment allows a spy to store, and most importantly, **use** the various objects found around the island, to hinder the enemy spy's progress. Objects are usually buried under the sand but are uncovered when picked up by a spy. The converse also applies — a spy can bury any objects that are found lying **on** the sand. A couple of presses of the fire button activate the Trapulator and let you select a trap, or view a map of the island.

Six types of trap are accessible from the Trapulator and each can only be used in specific places and situations.

OPEN PITS have to be dug with the shovel provided and waste precious time should a spy fall into one. The shovel can only dig eight holes before breaking though, so each pit needs to be placed with care. Pits can be dug anywhere except in the water (who says computer games are for mindless morons)?.

PUNJI PITS are simply an extension of the open pit. A pit has to be dug as before, only this time if a wooden stake is stuck in the bottom, the hole covers itself, thus hiding it from an unsuspecting spy's eyes.

A GUN is lying somewhere on the island and if found it can be used to shoot the opposition and momentarily put them out



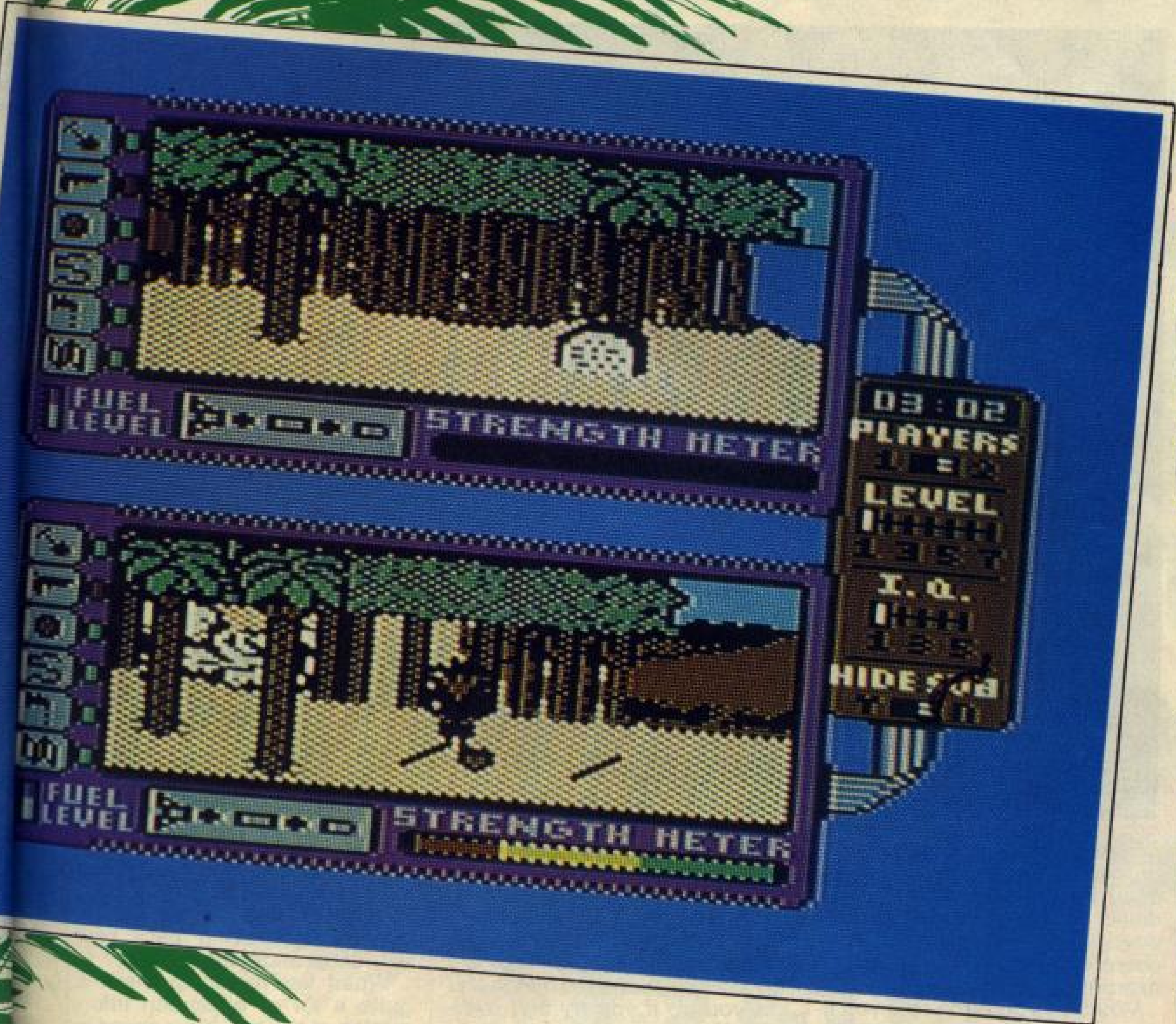


I've been a great fan of Spy vs Spy *since its release at the end of last year and I was extremely chuffed at First Star's decision to produce a follow up.* Spy vs Spy II *has quite a few similarities to its predecessor namely the re-use of the Simulvision and Simulplay features, the great music and the actual 'look' and 'feel' of the game. This may not strike most people as being a good idea but there are enough new gameplay elements that more than compensate for such mimicry.*

The graphics have also been improved with the spies behaving more like their comic strip counterparts than before — I especially like the really sick results of setting off traps such as the coconut mines! I would say that this successor is as enjoyable to play as the original, if not more so and I recommend it heartily to all Spy vs Spy *lovers.*



Spy Vs Spy *was a real smash hit and still sells very well on the 64, the sequel I'm glad to say looks like it'll follow in its footsteps. Hoofing round the island bashing the other player is a great laugh, and out thinking your opponent so you can fool him with a meaty trap is even better. There's plenty of things to do and the game will take some time to master, especially with its multitude of levels and options. Playing two players is still the best option of all, especially if you're evenly matched, the things you can do to each other are amazing!*





The problem with sequels is in being better than the originator, but Spy vs Spy II deals a contemptuous blow to this theory. To me, it's quite clearly a better game than the first. It looks better with more varied backgrounds and locations, and the capers you have to get up to are more involving to the player(s) and have funnier results. Games ought to be fun to play, but to be offered genuine humour as well as a need for quick and clever thinking is really all you can ask for — and this game provides it.

of control. That is, if the bullets aren't dud and the gun is fully loaded . . .

COCONUT BOMBS can be produced by combining coconuts with petrol from your aeroplane wreckage and prove a very effective land-mine when buried beneath the sand. Should either spy fall victim to such a device then they will be blown to a frazzle and crumble, comically, into a pile of ash.

SNARES can be set to catch an unwary enemy spy off-guard (and yourself if you're not too careful)! A spy simply climbs up the nearest tree with a rope, ties one end to the treetop, climbs down again and buries the other end in the sand . . . and there's the snare, primed and ready to whisk the first to stumble across it, up into the trees!

NAPALM cannisters can be buried in the same manner as the coconut bombs and have the same deadly effect when uncovered!

POOLS OF QUICKSAND are scattered about the island and are more of a 'natural' trap, draining a spy of his energy if fallen into. If such a disaster should occur then you need to waggle the joystick like crazy to get him out again!

HAND TO HAND COMBAT between spies works in the same manner as in the original game. When the two spies appear on the same screen then they can beat the living daylights out of one and other with their spy swords. Spies can biff their opponent over the head or prod them in the vitals, each hit sapping vital energy (no pun intended). These swords are rather blunt though, so it takes quite a few hits to kill a spy.

A MAP of the island is stored in a spy's Trapulator and can be recalled for viewing at any time. It shows a plan view of the island along with a trail of footprints to show where the spy last walked and the approximate location of the missile parts.

Unfortunately time is not on your side as there is a rather volatile volcano resident on the island and it's about to erupt. The countdown to eruption is displayed to the right of the screen and the length of this time depends upon the skill level chosen. There are seven levels of play, each differing slightly in features such as two islands instead of one and more or less objects to hand. Levels one to four have one island to explore of sizes between six and twenty sectors. Levels five and six, on the other hand, have **two** islands, so that you have to swim between them! This gives rise to yet **more** problems, since the surrounding sea has one or two resident sharks! Running into a shark (or should I say, **swimming** into one) will almost certainly result in your spy's demise as he is dragged below the depths for a short period of time before he can break free.

If a spy runs out of energy whilst bathing then he'll sink to his doom, releasing a few last bubbles as he does so and any missile parts in his possession are washed up onto the shore.

The submarine lies somewhere off the coast of the island and like the embassy door in the original game, it can either be hidden until someone has collected the complete missile or constantly exposed. If neither spy makes it to the sub on time then you are treated with a view of the island being bathed in the glorious glow of the volcano's lava flow.

Presentation 94%
Good options and instructions with excellent Simulvision and Simulplay feature.

Graphics 91%
Great split screen display, cartoon like definition and animation on characters.

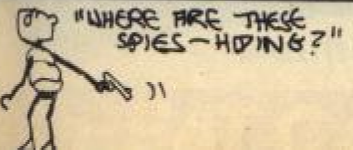
Sound 86%
Nice tune and effects.

Hookability 96%
As gripping as any good spy novel.

Lastability 93%
Several levels of play and a two player option to keep you enthralled.

Value For money 92%
A good package at a good price.

Overall 92%
Fans of the original won't be disappointed.



SPEED KING

Digital Integration, £9.95 cass, £12.95 disk, joystick or keys



Speed King is a 3D race game, not difficult to guess from it's title I suppose. What you might not guess is that it's a *motorbike* racing game (yah boo sucks, smarty-boots).

It has its origins in the classic Spectrum racing game *Full Throttle* (and can, in fact, be considered as a conversion of that game by author Mervyn Estcourt who wrote *Full Throttle* for Micromega) and it contains similar features, tracks and racing scenario with a few additional touches.

When you load the game you are presented with a wealth of options, for a start track selection: there are ten tracks to race on, ranging from classic English ones like **Donnington**, **Silverstone** and **Brands Hatch** to the ones in more exotic locations like **Paul Richard.** On choosing a track you are given a brilliant preview option. This allows you to view the track which you'd like to try at high speed and the computer zooms round it so you can take note of corners, straights etc. If you still don't feel like having a proper race then you can opt to practise. This allows you to zoom round the track on your own to get the 'feel' of the bike and get to know the track a little better.

Once you're happy with a track then you can set the difficulty level from the three provided. It's advisable to start on 'novice' — that's hard enough! Select the number of laps and you can begin.

The bike itself is a pretty powerful one with six gears, great acceleration and it handles perfectly (as long as you ride it properly)! Using the gears is dead easy — pull the joystick down to shift up a gear or forward when you want to shift down (when taking corners for example).

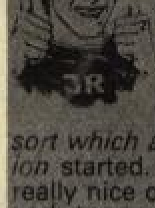
When you start the race you'll find yourself at the back of a pack of twenty bikes. It's your job to work your way to the front and then stay there, no mean feat. The other riders are not idiots and they try to take the fastest way round the bends and cut you up if you try and overtake. You can crash into them of course, which sends you spinning from your bike. If you're too slow to remount then you soon find the bikers whom you've overtaken whizzing back past you. Most annoying!!

When you're racing there is quite a lot of on-screen information at the top. Your speed is shown, along with the gear you're in and your current position in the race. The lap times are also shown, along with the current record time so you can gauge how well you're doing.

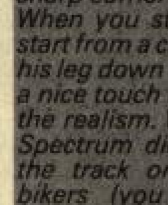




There have been so many racing games released on the 64 recently, some bad, others good and a few, brilliant. Speed King *falls into the latter category I'm glad to say, and is among the best racing games this year. The graphics are great and the track perspective excellent, making the game realistic and thrilling to play. The sound too, is good with a strange, but very effective, title screen tune and the roar of the engine during the game adds to the atmosphere already generated. As racing games go this is a superb and tough one, second only to* Pitstop II. *If* Speed King *had a two player game to go with its multitude of fabulous options then I would most definitely consider it to be* the *race game out of those currently available. Nevertheless this is one game that shouldn't be overlooked at any cost.*



There are two racing games in this month's reviews, both quite different from each other. This one is more of the 'classic' view-from-behind 3D sort which arguably Pole Position started. There are loads of really nice options, the practice and view ones being particularly good. Racing itself is great, if not a little difficult, and the bike has a wonderful 'feel' as you hoof it round the track at breakneck speeds. The graphics are excellent and the way the track scrolls about is very good. Sound is excellent too, with a rather odd, but nice tune on the title screen. There are many race games on the market but this, with its options and general play, has surely got to be one of the better ones.



Speed King *has several features that add realism, for a start the actual speeds you can achieve. The bike's top is 250mph, reaching it, though, is another matter. Even on a long straight it's highly difficult to get within 20mph of the top speed, especially when you know there's a sharp corner at the bottom of it! When you start off, stop or restart from a crash your rider puts his leg down to stabilize the bike, a nice touch that adds further to the realism.* Full Throttle *on the Spectrum didn't let you go off the track or crash into other bikers (you just got slowed down), so* Speed King *offers that extra element of thrill. In its graphic presentation it doesn't let you down either. The track view is like that on* Pole Position *scrolling from left to right as you zoom from one side of the track to another, or go round a sharp bend. The 3D is very realistic, as are the riders when you approach them from behind and try to overtake them. One for the collection without doubt.*

Presentation 95%
Loads of excellent options.

Graphics 88%
Very effective 3D as you belt along.

Sound 85%
Weird tune, but realistic bike sound.

Hookability 94%
The urge to win is tremendous (as he crashes for the Nth time).

Lastability 89%
And winning on all ten tracks will take a long time.

Value for Money 87%
Superb motorbike racing game.

Overall 88%
Definitely in the top three all time race games!

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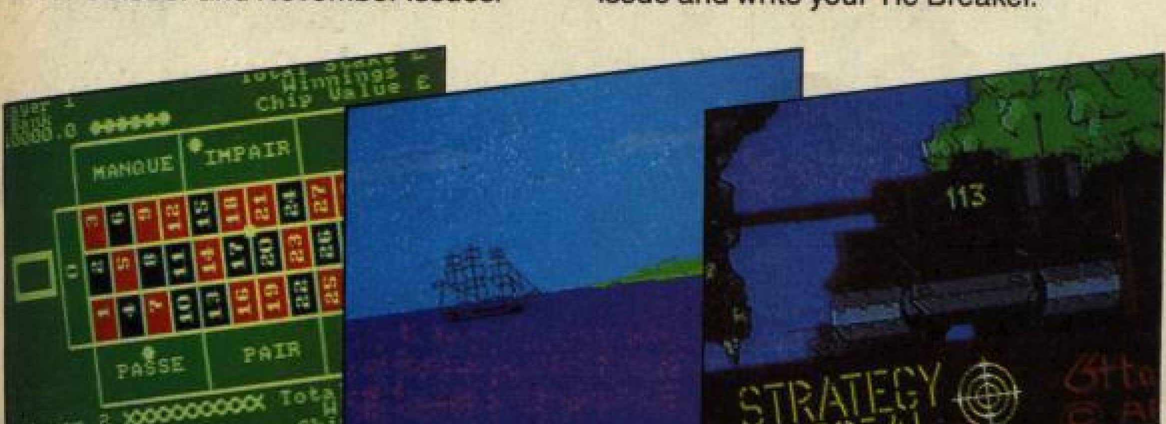
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TOUR DE FRANCE

Activision, £9.99 cass, joystick only



There's a new approach to racing with the latest release from Activision. *Tour De France* is a cycling game (could it be anything else one asks?) and it challenges you and up to seven other players to complete and gain record times in what must be one of the world's most gruelling cycling races.

When you first start the game you are asked to select the number of players and input their name and country. Once that is done you can select the sort of race you'd like to compete in.

Firstly there is the single stage race where you can select one stage of the race and try it. This is a good option if you want to practise a certain run or don't want to have to bomb all the way around France.

The other option is the Tour De France itself, this is the proper race taking you all the way round France in a series of stages. Once this option has been selected it's out and out cycling to try to break those record times.

When you race you'll find that you're in fact the only rider, a bit of a pain if there are eight of you racing because you each have to wait your turn.

Control of the bike is like a rather leisurely *Decathlon*, just move the joystick left and right to speed him up. Once you've reached a good speed it is possible to coast along, only needing to waggle the joystick occasionally. Steering isn't so hard either, it just takes a little while to get used to it. To move left or right round a bend you have to keep your finger on the fire button and then move the joystick in the appropriate direction. This causes the bike to rotate *Asteroids* style. There are also gears on your bike — tapping up or down will put you in either high or low gear and these have to be used when going up and down the many hills.

The scenery is particularly good, although the roads are a bit thin (when you start going really fast you'll find yourself going off the road and crashing). The landscape contains all sorts of buildings, loads of people, advertising hoardings and of course the twisting road with lots of hills and corners, there are signs along the way to warn you of approaching hills but none to give warning about the corners though.

The screen scrolls along with your bike in all eight directions making the game look really good to play. After the race or practice you can have a look at the score tables to see how well you've all done. Also, as you're racing you're given your time up on screen which changes colour so you can gauge how well you're doing.



I was beginning to to hope that these joystick waggling games had been given up for good, alas this is not to be. I dare say that having acquired something of a hatred for these type of games my opinions on it will not be well founded. Just to confound you let me tell you what I liked. The music was OK, not that I am partial to having renditions of the French National Anthem rammed down my ears while I am asked to make team selections. The music that plays in the background of the game is reasonable, if a little strange. Well the crowd certainly seem to like it they all seem to be dancing to it. The general appearance of the game is helped by the high quality of the graphics and scrolling. My dislike? Well, just the game itself — there simply isn't enough to hold my attention. I found the whole thing somewhat less than convincing, even after I had become quite adept at steering the dude round the seemingly endless roads he still managed to look like a drunken onion seller.



When I first saw this I was very impressed — the graphics and scrolling routines are really superb. Whizzing along Decathlon style was great, the only trouble is that I was the only contender. There's no head-to-head option, you have to race one after the other if you want a multi-player game and the scores are registered afterwards. Setting the game up takes yonks and I suspect that this was originally a disk game. These quibbles aside the game is great fun to play, with lots of separate courses to bomb around. Control is a bit tricky, but easy to master and after a while you'll find yourself hoofing round France as fast as your legs will go. The music is really fitting to the game and adds to the 'must go faster' qualities. I thoroughly enjoyed playing it and the time targets will take a while to beat.



Tour de France isn't really much more than just another joystick waggling sports game, but with a new twist in that you cycle round France. The backgrounds are superbly detailed and they scroll wonderfully. There is a great deal of attention to detail on both cyclist and shadow, matching that of the backgrounds which gives the whole thing a very realistic and picturesque look. The music played constantly throughout the game is very good and drives you on effectively as you play. Problem is the game is quite repetitive with all the waggling required and it does becomes monotonous to play after a while.

TOUR DE FRANCE



Presentation 87%
Plenty of bikes to choose from and 16 different courses.

Graphics 94%
Superb scrolling technique, detailed scenery and lifelike cyclist.

Sound 82%
Good tunes as you pedal frantically.

Hookability 85%
Cycling around France proves addictive.

Lastability 67%
Doing it in record time is no mean feat, but you may get bored of the same old thing.

Value For Money 71%
Quite expensive, but a novel game.

Overall 78%
Great, especially if you like biking and waggling.

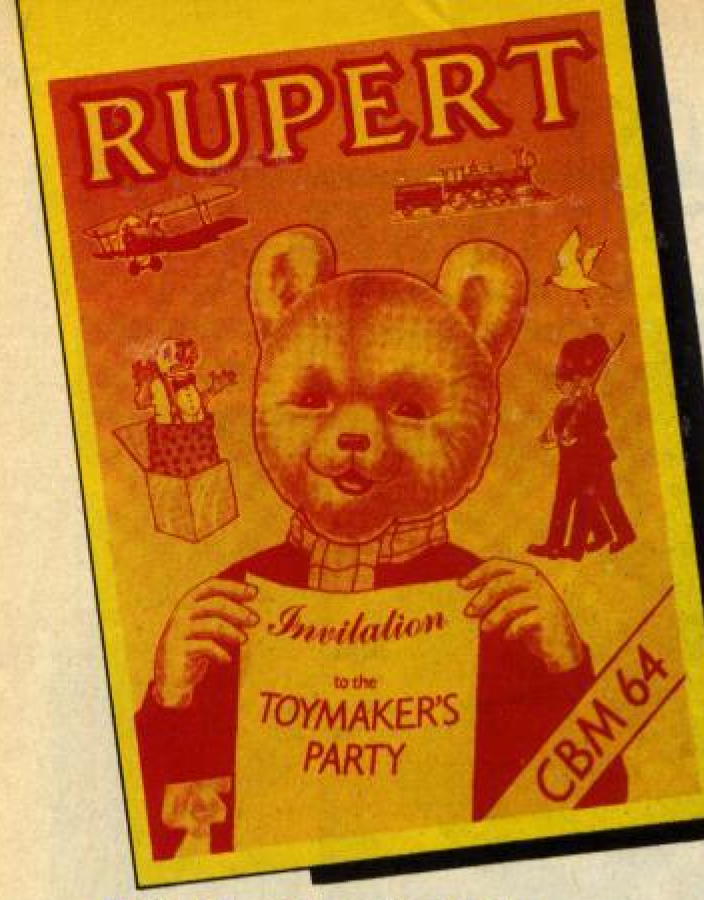
Zaxxon is back!
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CREATE A CARTOON CHARACTER AND CATCH A CADEAU

(That's French for pressie you know)
Jean-Michel Minion, Zzap! Comps Dept



Rupert Bear is quite old this year. Your competition minion abides by two golden rules in life: never reveal a lady's age, and never reveal a bear's age. So Rupert's age won't be revealed here.

What can be revealed, however, is the fact that this year is the focus of special anniversary celebrations for Rupert's birthday. Express newspapers, in whose pages Rupert first saw the smudge of newsprint, have published a special anniversary Rupert Annual, and of course ***Argus Press Software*** have released ***Rupert and the Toymakers Party*** for the C64.

Rupert and the Toymakers is certainly a good looking game — how could it be anything else with such a hunk of a bear as the star? Rupert fans throughout the civilised world will derive great pleasure from guiding Rupie on the way to the jelly and ice cream at the party, avoiding the bad-tempered toys he encounters on his quest through the Evil Toymaker's Castle.

In association with APS, and in particular, Peter Holme (who is not averse to wearing the odd checked pair of trousers himself I might add), we have come up with this competition, which no self-respecting Rupert Fan can possibly avoid entering.

A grand total of thirty five copies of the game are up for grabs, and the top six winners will also receive a Rupert Scarf (tasteful yellow with black outline check motif) and a copy of the 65th Anniversary Rupert Annual — oops! Given the game away. While I'm at it, I might as well give my mother in law's age away . . . ..Big Dragon is now AARGH. Gerrof, Leggo, only joking, honest. Ouch. TWENTY ONE, TWENTY ONE, that's all I was going to say!



RUPERT BEAR © EXPRESS NEWSPAPERS PLC

ZZAP! COMP

Just for fun, and to give all you artistic types out there a chance to dust down your drawing equipment, we'd like you to design a new chum for Rupert. Well, design seems a bit harsh. Maybe draw would be a bit better . . . . Get your thinking caps on and come up with a character who you think should share Rupert's adventures.

The rules are quite straight forward. No entries larger than 75 by 55 cms, otherwise let your imaginationipoos run riot.

If you like, you can just come up with a portrait, or you could add a few biographical notes, or indeed write and draw an entire Rupert cartoon strip, sell it to the Express and post us copies of the newspaper as your entry. (If you adopt the latter suggestion you'd better hurry though — you've only got a month to get it all together in!)

Entries to RUPERT BEAR, ZZAP! 64 MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB to arrive by 10th October at the latest.

Oh and by the way . . . . Big Dragon's really AARGHHH

MAD DOCTOR

Creative Sparks, £8.95 cass, joystick only



Mr Franz Johann Blockenspiel is intent on creating a living creature out of the pilfered remains of the citizens of nearby Struddleberg. Why? Because he's mad, and as such, it seems only reasonable to call this arcade adventure from Creative Sparks *Mad Doctor*.

To complete this task, Blockenspiel must collect the bodies of hapless citizens to operate on, so as to create a monster. Various other objects are also needed in this grisly manufacturing process, like a bolt for the monster's neck (found in the darker recesses of Herr Doktor's dungeon). There are ample spare parts to be had in the graveyard but if you prefer your corpses fresh you can always knock off a few of the locals! When on the prowl in the village you should study your victims carefully as a sub-standard corpse could ruin your chance of the perfect creation.

You start the game in the castle, hungry and thirsty but with food and water conveniently within reach. Once you leave the comfort of this foreboding abode, a map screen appears showing all the six separate sections of the village and the locations. The map is in the form of a full screen plan and each of the sections are presented as into-the-screen 3D views when entered.

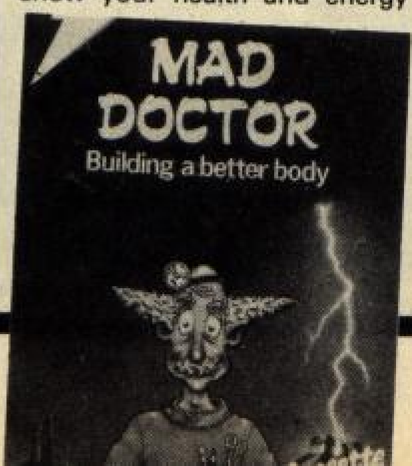
Movement of Blockenspiel is through joystick and the fire button accesses a command line, allowing you to perform actions relevant to your current situation. For example, when you are hungry and are near food, you will suddenly find that there is an option at hand to enable you to eat the food.

At the bottom of the screen there is a status line with bars to show your health and energy and the 'villager status'. The latter changes from suspicious through to nasty as Blockenspiel's dastardly crimes are perpetrated. Obviously when the villagers are angry and you meet one in the street they're not likely to want to shake you by the hand, but your throat!

When the monster has finally been completed he needs some life injected into him and so he must be taken to Lightning Hill, where the 'Spark of Life' can be added. Having done this he will have to presented to the people in the village hall. Depending on the quality of the monster made, you will either be hailed as a genius or hung as a muderer!



When I first saw this game I thought it was a rather poor offering from the Creative Sparks 'Sparklers' range. After finding out that it was actually a Creative Sparks release I was quite shocked — some of their £2.50 budget games are of a better quality than this! The graphics are pretty poor, as is the sound, and the game itself is very limited and repetitious to play. Mad Doctor is a veritable attempt at a new style of arcade adventure that hasn't been entirely successful in terms of playability and would subsequently benefit from being considerably cheaper.





This average piece of software brought me no end of frustration. On playing it for the first time I completed all that the instructions told me to, well nearly — the monster was built and placed up on Lightning Hill to receive the 'Spark of Life' but what happened? Not a lot. I wandered around, trying a variety of different things but still no 'Spark of Life', just one very peeved scientist ie: me. After repeating this process four or five times I just had to give up through frustration at being so near and yet so far . . . I must admit collecting corpses sounded appealing (just like chucking out time at the Ludlow local) but overall the game was a bit naff. There you are presented with a nice little 3D backdrop fading into the distance, when you decide to move 'into' the screen. The man walks away and doesn't get any smaller! So much for perspective graphics — it ruins the whole effect! I also found that the joystick didn't respond too efficiently on moving and when selecting commands. Mad Doctor would have been worthwhile had it been released as a budget game, but at this price anyone who buys it needs to see a doctor.



On reading the instructions provided this sounded as if it would turn out to be a suitably sick, but fun, arcade adventure. It's only on playing that one finds this isn't entirely so. Both the scenario and approach to the adventure side of things are refreshingly original but only the former seems to have worked. It becomes quite miffing to have spent several laborious minutes collecting corpses and building a monster, to find that bringing it to life isn't quite as easy as the inlay makes out it is. The poorly defined and badly animated sprites don't make the game any more enjoyable to play, neither does the weak sound — at least the 3D locations look nice. As it stands I think the game needs life injecting into it more than the monster does.

Presentation 78%
Fairly sound instructions and easy to use commands.

Graphics 47%
Crude characters but some nicely coloured location backgrounds.

Sound 26%
Weak with few sound effects and no music.

Hookability 62%
Initial interest in building a monster from dead bodies . . .

Lastability 39%
. . . but you soon find that the game's as dead as the corpses.

Value for Money 36%
Should have been a Sparkler.

Overall 40%
Not so much of a creative spark, more of a damp squib.

MIGHTY WAR IN SHOCK HORROR MARGIN BID!

From our correspondent at the front —
Dateline: Ludlow, Wednesday 14th August

ZZAP! 64 editorial staff today ducked as huge boulders and rusty springs began flying on the art work tables.

ZZAP! editor Roger Kean was reported to have taken cover under Lloyd Mangram's 1922 Hermes typewriter (they're huge you know) as *prima donna* ZZAP! Margin King Rockford (star of several computer games), fought off brash starlet Thing (star of Gremlin Graphics' *Thing on a Spring* game) in his takeover bid for the margin space of the magazine. ZZAP! 64 is a specialist computer software magazine for Commodore 64 users and since its inception in April this year, its page margins have suffered a peculiar and verminous infestation of the insect-like Rockford. The plague has resulted in some interesting 'for and against' letters from their magazine's readers, but the overwhelming majority seem to be in favour of putting up with Rockford. This probably says more about computer owners than it does about insect repellants.

Newcomer Thing (soon to be named by ZZAP! readers), opened the margin conflict when a Gremlin Graphics spokespoison secreted a document on Roger Kean's desk purporting to be a declaration of intent.

Rockford said, 'If this weedy sprite thinks he can knock me off my bidet, he's got another thing coming.' The first boulder flew a few seconds later.

Reviewer Gary Penn, known to his friends as Gazza the Penncil, who is responsible for drawing Rockford in the margins (you can imagine what his school exercise books looked like) said, 'I'm torn in two. Rockford's always been my hero, but I liked Thing so much and I've always had this thing about drawing springs, they're so, sort of, curly and nice.' We ducked as another boulder passed low overhead and gasped as Thing boinged in the other direction.

Where will it all end? Editor Roger Kean has made a desperate appeal to ZZAP! readers — who do they want on their margins, Rockford or Thing (soon to be named)? Being a sensible chap, Lloyd Mangram stated that he thought there was room for a good old British compromise — why not have both on the margins? Good old Lloyd. The trouble is, will these two highly strung stars act together on the same margin? This is the question that now stares the ZZAP! team bleakly in the face. We leave it up to you, the ZZAP! readers.



The top secret document that Roger Kean received, which clearly shows that a margin takeover bid was always planned from the outset. The question is raised: Did Gremlin Graphics release THING ON A SPRING in order to get Thing onto ZZAP!'s margins, or was it a cunning plan to make money by actually selling the game to Commodore owners?



Gazza the Penncil, acting as devil's advocate (a sort of hot Dutch egg nog drink), was driven to replying to the threatening posture adopted by Gremlin Graphics and Thing. As everyone knows, Gary always wanted to be a Rockford when he grew up but was never bould enough (groan).

ROCKFORD vs THING



At the appointed day and hour (set unseasonably early as Rignall is never at his best until after a midday gastric ingestion of regurgitated junk food), my brave challenger arrived. I was horrified — Chris Powell, who hails from Gosport in Hampshire, appeared far too young to be taking on an ego the monstrous size and level of accomplishment in boastfulness of the otherwise under-developed Rignall. Chris is only about 14 Earth revolutions of your Sun, but (I'm relieved to see) not so inexperienced that he hasn't brought along his own joystick — and one with a rapid fire function. I exert my powers of mental suggestion to prevent Rignall from thinking of sneakily disabling the rapid fire, for there is one screen in the game on which it will be more than useful. The game, of course, is *Frankie Goes To Hollywood*.

Rignall, naturally, insists on the supportive presence of his snivelling ally Gary Penn, whereas Chris has brought along his male parent. In the event both these disturbing influences remain outside the arena, and whining, Rignall is cast alone into the Pleasure Dome with only his opponent. Despite his youthful age, the quiet Chris Powell looks undaunted, and I find my hearts beginning to beat to a faster rhythm than they have known for some time past.

The contest has been set as the first player to reach 60% of a real person by any means in this randomly presented game. Rignall cleverly seats himself with his back to the window, so that the morning sun shines right across Chris Powell's screen. I seethe inwardly, but it is beneath my dignity to protest and I quiet my neural circuitry.

At 11.30 precisely, the play off commences, the battle to the Pleasure Dome is on. Both players immediately make for a video cassettes and insert them. Hah! The idiotic Rignall has entered **The Sea of Holes**. For minutes he is bobbing up and down, disappearing and reappearing without finding the right one to take him to the lower exit. I am delighted, but never more so when I see that Chris, who has gone straight onto **Raid Over Merseyside** is accumulating Love points rapidly. His performance is extremely gratifying, shooting virtually all of the falling bombs and scoring direct hits on almost all of the bombers themselves. This young Gosportling has fine hand and eye co-ordination, but I am well pleased that his rapid fire function is properly working. I can see Rignall giving the young hero some black looks.

Finishing **Raid** very quickly, Chris moves into the **ZTT Puzzle** screen and sensibly avoids time wasting trying to solve it, but instead shoots down the wall and presses one of the buttons and — great trailing star threads of Antares! He's ended up in **The Sea of Holes** as well! This is disastrous and I am only calmed by seeing that the nocturnal rodent Rignall is still popping up and down in the selfsame sea like the demented yoyo he really is.

Oh joy of expanded RAM! My brave challenger picks the right hole after only a couple and exits the sea, spots a cat and feeds it to get a first marked score of 29%, but a scant few seconds before a now perspiring Rignall, moaning about his deteriorated physical condition due to spending too much time horizontal in bed, also emerges. I scan his score line with unqualified glee — only a miserable 22%!

11.56 After their dip in the metaphysical sea, both players opt to hang around Mundanesville in the hope of collecting some points for doing nice things like taking in the washing and feeding the host of parasite pussies. My left heart sinks badly when Rignall, returning indoors, stumbles across the murder vic-

RAID OVER LUDLOW

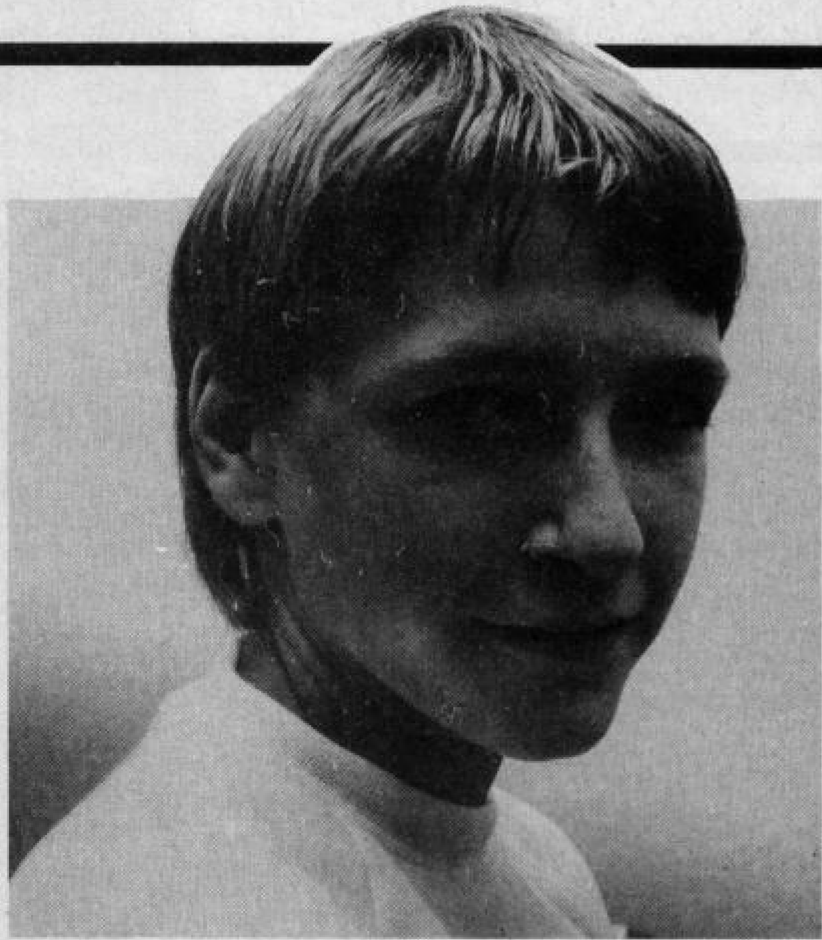
It has been almost 8,500 orbits since I retired defeated and downcast to the medi-unit of my command ship following the defeat of my previous champion Andy Moss on *Dropzone*. Whilst the haemohydraulic replenishment unit refreshed the parts that several gallons of what you Earthlings call real ale failed to reach, I again amused my deranged brain components with a replay of *Rignall's Decapitation Part 3 in 4D*. The time element is a valued diversion, since it allows me to replay the scene endlessly for time unit upon time unit. I have sighed every orbit, every time the command ship crosses high above the diminutive hamlet called Ludlow, wherein abides my puny nemesis.

I had just moved on another favourite video nasty, *Rignall on the Rack*, a period piece set in the time of your Earth Inquisition, when Earth Minion One buzzed up on the galacticom — yet another brave challenger had come forward. Am I too weary to move? Is there any point? But no, I must not give in to this debilitating despair, for while their is cybernetic function drive, there must always be hope. Perhaps this time the vile Rignall has met his match, for the challenger has picked a strange new game, based on the obscure philosophies of some ethnic folk music group who would appear to me to have lost their bearings, for though they claim to be on their way to a place called Hollywood, speak with that thick brogue of Merseyside vulgarly referred to as 'Scouse'.









Young hero Chris Powell

tim. He decides to play the freakish Victorian fictional detective Sherlock Holmes, and solve the mystery by sheer brain power and deduction. The clues follow thick and fast, but I calm myself in the knowledge that brain power at least is not a strong point in Rignall's being. Meanwhile, Chris is content to replay **Raid Over Merseyside** in lieu of any deceased persons and also collects points. Rignall is edging up and reaches 34%, but to my delight gives up on the murder with only a few paltry clues left to go. Getting another video cassette he plays **Cybernetic Breakout** — and fails! I am in heaven! His score drops to 30%, whereas Chris has gone into the **Reagan and Gorbachev** spitting game with a 14% lead and emerges successfully with a staggering 51% and the letters **B** and **A** up. I can hardly contain myself for fear that joy may lead to sadness as has so often happened in these contests before.

11.58 Calamity! I thought too soon. Chris has another attempt at his favourite **Raid Over Merseyside**, but for some reason his concentration has slipped. It must be the sunshine on the video screen spoiling his aim. First he loses **B**, and then moments later the **A** goes as well. I am desolated, and I can see Rignall taking effete courage from this minor setback.

And then I notice why the smug Rignall is smiling. He has taken advantage of a bug in the program and by turning on a light, entering a room, leaving it, turning the light off and entering again, he is clocking up points continuously. This is too much even for my neural heat exchange overload system. He builds up his green bar and then gets a **G** and 34%.

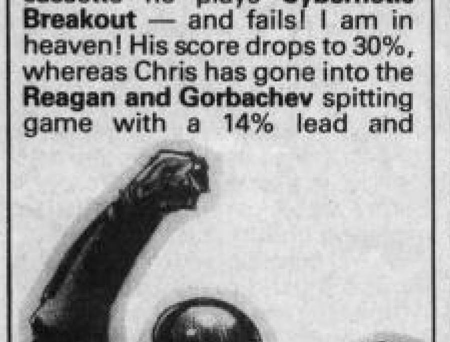
My young hero has not lost his head, however, and has saved some of Merseyside to receive the letter **A** back and becomes 50% a real person. Rignall too, has done well, I am sickened to say, with his despicable cheating, and despite a game screen setback, stands at 48%. The time is **12.03**, and this contest looks to be in its final stages. I can barely stand the appalling strain imposed by the thought of yet another defeat for my challenger.

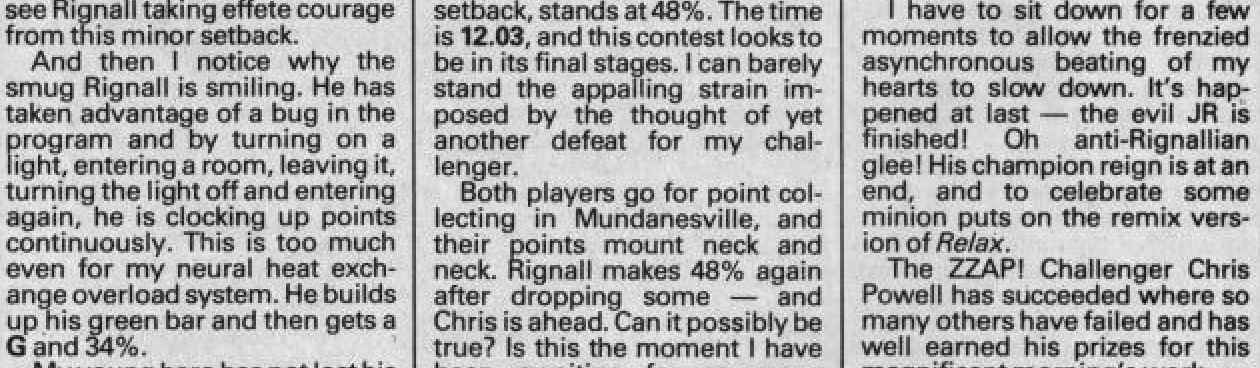
Both players go for point collecting in Mundanesville, and their points mount neck and neck. Rignall makes 48% again after dropping some — and Chris is ahead. Can it possibly be true? Is this the moment I have been awaiting for so many aeons?

Suddenly my hoped-for champion killer picks up a Pleasure Pill and on eagerly devouring it, his score tops the 60% mark well ahead of Rignall's miserable 54%!

I have to sit down for a few moments to allow the frenzied asynchronous beating of my hearts to slow down. It's happened at last — the evil JR is finished! Oh anti-Rignallian glee! His champion reign is at an end, and to celebrate some minion puts on the remix version of *Relax*.

The ZZAP! Challenger Chris Powell has succeeded where so many others have failed and has well earned his prizes for this magnificent morning's work.







CHALLENGE



THE SCORELORD SPEAKETH

After last month's anger I'm pleased to announce that there have been no doubts among the latest scores, and I'm glad to see that M Orwell got into contact with me over his last month's disputed score on *Dropzone*. . . . His score has now been properly verified and also improved upon. . . .

I come now to a game which has been caused many scores to come flooding in. *Way of the Exploding Fist* is a game about martial arts which I've gathered from watching some of the crummy and feeble Earth films. You humans certainly seem to enjoy playing it and I find it quite amusing that Earthlings seem to get a lot of enjoyment out of beating another member of their species. An odd bunch you are. Anyway, it has come to my notice that there is a foolproof method to allow you to beat the highest ranked person time after time. The result is that it's not really a battle of skill, but one of who can stay on the computer the longest. Therefore **no more scores on** *Exploding Fist*. I have spoken. . . .

Scores are becoming of very high quality at the moment, although the ones on newer games definitely seem to be sparse. I look forward to seeing some scores on the more recent games next month . . . until then keep playing, my numerous fans, until I return.

ACTION BIKER/CLUMSY COLIN (Mastertronic)
263,128 Colin Hadely, Barnehurst, Kent
253,569 Chris Davidson, Coventry
250,218 Raymond Friel, Glasgow

BLUE MAX (US Gold)
24,750 Michael Woodman, LLansamlet, Swansea
17,980 Philip Desmond, Chelmsford, Essex
15,550 David Neale, Walsall, W Midlands

BEACH HEAD (US Gold)
838,200 Michael Chappell, Kent
808,000 Peter Mason, Inverness
756,000 Carlton Walls, Norwich

BEACH HEAD II (US Gold)
1,101,200 Julian Rignall, ZZAP!
989,500 Gary Penn, ZZAP!

BOUNTY BOB (US Gold)
8,585,600 Kristin Keegan, Kilmarnoch, Ayrshire
339,000 Michael Orwell, Bognor Regis, W. Sussex
273,320 Andrew Grifo, Manchester

CAD CAM WARRIOR (Taskset)
6,175 Mark Coleman, Blackburn, Lancs
3,251 Philip Desmond, Chelmsford, Essex

CONFUZION (Incentive)
21,870 Julian Rignall, ZZAP!

CAULDRON (Palace)
1,113,475 Simon Anforth, London
160,000 Darren Smith, Suffolk
31,250 Gary Penn, ZZAP!

CHICKEN CHASE (Firebird)
973,425 D J Murray, Hoveringham, Notts
923,643 Paul Yendall, Exeter, Devon
630,891 Julian Rignall, ZZAP!

CYBOTRON (Anirog)
3,652,500 Richard Barker, Leeds
1,250,000 Stephen Bligdeon, Manchester
436,200 James Thomas, Fishguard, Dyfed

DEFENDER (Atarisoft)
3,115,350 Ian Carrel, Langstone Hants
3,005,675 Gareth Baron, Tyne and Wear. 3,000,150 Julian Rignall, ZZAP!

DIG DUG (US Gold)
879,500 Julian Rignall, ZZAP!
175,000 Philip Desmond, Colchester, Essex

DAVID'S MIDNIGHT MAGIC (Ariolasoft)
1,342,310 M Watkins, Newport, Gwent
1,222,210 Malcolm Stretton, Berkhamstead, Herts
598,530 Gary Penn, ZZAP!

DROPZONE (UK Gold)
3,246,980 M Orwell, Bognor Regis, W Sussex
1,759,030 Gavin Tait, Glasgow
1,560,500 Julian Rignall, ZZAP!

EVIL DEAD (Palace)
953,200 Stephen Jackson, Northwich, Cheshire

ENTOMBED (Ultimate)
Finished 0.36 Mark Wilson, Newton Hall, Durham
Finished 0.38 Gary Penn ZZAP!
Finished 0.40 Julian Rignall, ZZAP!

ENCOUNTER (Novagen)
632,000 Julian Venus, Winchester
506,500 Jason Mitchel, Inverclyde, Scotland
480,000 Stephen Blidgeon, Manchester

FRANKIE GOES TO HOLLYWOOD (Ocean)
86,600 Gary Penn, ZZAP!
86,400 Julian Rignall, ZZAP!
61,900 Chris Powell, Gosport, Hants

FORT APOCALYPSE (US Gold)
91,747 Paul Tweddel, Southport, Merseyside
89,950 Julian Rignall, ZZAP!
89,540 Gareth Baron, Tyne and Wear

FLIP AND FLOP (Statesoft)
395,000 James Thomas, Fishguard, Dyfed
34,205 Darren Aylward, Dartford, Kent

GYRUSS (Parker Bros)
24,000,000 Jimbo Thomas, Fishguard, Dyfed
1,860,900 William Love, Renfrew, Scotland
1,784,550 Julian Rignall, ZZAP!

GUARDIAN (Alligata)
1,020,950 Julian Rignall, ZZAP!
592,600 Andrew Moss, Coventry
467,350 Khalid Mirza, London

GHOSTBUSTERS (Activision)
52,000 Craig Dibble, Droitwich, Worcs
46,500 Rachel Watson, Aberystwyth, Dyfed
45,000 Warren Minton, Luton, Herts

HYPERSPORTS (Imagine)
153,938 Julian Rignall, ZZAP!
145,165 Stuart Brewer, Manchester
141,738 Philip Caul, Wirral, Merseyside

H.E.R.O. (Activision)
1,000,000 Mark Bonnar, East Lothian
1,000,000 Andrew Carr, Doncaster
1,000,000 Chris Hall, Tyne and Wear

JUMPMAN (Epyx)
156,300 Paul Campbell, N Ireland

KONG STRIKES BACK (Ocean)
2,071,210 Drew Rodger, Dunbartonshire, Scotland
2,030,795 Jonathan Smith, Newport, Gwent

MONTY ON THE RUN (Gremlin)
7,000 Julian Rignall, ZZAP!

MR DO (US Gold)
4,652,600 Russell Marsh, Mansfield, Notts
4,612,500 Steven Bately, Llanelli, S Wales
3,148,600 Tim Peggs, Scarborough, N Yorks

NIGHT MISSION PINBALL (Broderbund)
10,783,460 Julian Rignall, ZZAP!
3,586,560 Gary Penn, ZZAP!
1,055,090 M O'Rielly, Rishton, Lancs

PITFALL II (Activision)
199,000 Mark Hardy, Norwich, Norfolk
199,000 Mark Bishop, Hemmel Hempstead, Herts

PASTFINDER (Activision)
380,190 Jonathan Bethell, Eaton Bishop, Hereford
342,690 Paul Montague, Eaton Bishop, Hereford
269,525 James Callaghan, Skelmersdale, Lancs

POLE POSITION (US Gold)
134,650 Julian Rignall, ZZAP!
130,360 Daniel Shannon, Bootham, York
124,460 Andrew Ball, Gwent S Wales

QUO VADIS (The Edge)
2,967,100 Michael Bradshaw, Gomeral, Cleckheaton
2,750,650 Michael Shaw, Dunkin, Cheshire
1,665,800 Tom Mckee, Ross-Shire

ROLANDS RAT RACE (Ocean)
94,950 Beverley Turnbull, Colchester, Essex
47,400 Mark Taylor, Stanford-le-Hope, Essex
43,050 Gary Penn, ZZAP!

ROCK 'N' BOLT (Activision)
$136,905.25 Gary/Julian (relay) ZZAP!
$21,377.25 M O'Reilly, Rishton, Lancs
$15,635.50 Steven Nock, Redditch

RESCUE ON FRACTALUS (Activision)
116,840 Gary Penn, ZZAP!
82,260 Rachel Watson, Aberystwyth, Dyfed

RAID ON BUNGELING BAY (Ariolasoft)
111,300 Paul Riceman, Ilford, Essex
86,850 Simon Perry, Woking, Surrey

STAR WARS (Parker Bros)
126,642,160 Richard Cosgrove, Arnold, Nottingham
50,074,963 Paul Baker, Swindon, Wilts
50,009,384 Julian Rignall, ZZZAP!

SLINKY (US Gold)
100,000,000 Julian Rignall, ZZAP!
8,790,500 Jimbo Thomas Fishguard, Dyfed
918,000 Zeno Winkens, Curracloe, Co. Wexford

SUPER ZAXXON (US Gold)
55,900 Julian Rignall, ZZAP!

SUPER PIPELINE II (Task Set)
128,400 Warren Craigie, Edinburgh

THING ON A SPRING (Gremlin Graphics)
5,765 Rachel Watson, Aberystwyth, Dyfed
4,536 Richard Andrews, Stoneleigh, Surrey
3,750 Neill Cain, Stanford-le-Hope, Essex

TOY BIZZARE (Activision)
603,760 J Mclean, Rhondda, Mid Glam
599,200 Philip Wilson, Belfast
104,240 Gareth Baron, Tyne and Wear

TRASHMAN (New Generation)
27,628 David Barrington, Weston-Super-Mare
27,399 Stephen Watson, Birtley, Co Durham

WIZARD OF WOR (Commodore)
345,000 Kevin Adamson, Peterborough
202,000 Julian Rignall, ZZAP!
98,800 Gary Penn, ZZAP!

UP 'N' DOWN (US Gold)
212,350 Rachel Watson, Aberystwyth, Dyfed
198,830 Khamsin Toobi, Wolverhampton
183,890 Michael Murray, Birmingham

ZZAP! READERS TOP 30

For October 1985

Chart Voting Draw Winners
Winner: (£40 of software plus T-shirt) **Philip Caul, Merseyside L46 6BU. The runners up (ZZAP! T-shirt and cap): Amir Latif,** Cheshire SK8 3AD; **Shaun Conning,** Weymouth, Dorset DT4 9EB; **Nick Darwall-Smith,** Church Minshull, Cheshire CW5 6EA; **Lawrence Simm,** Thornton, Liverpool L23 1TR.

1. *(2)* **WAY OF THE EXPLODING FIST** (15%)
MELBOURNE HSE, £9.95 cass
ZZAP! rating 93%

2. *(1)* **ELITE** (14%)
FIREBIRD £14.95 cass, £17.95 disk
ZZAP! rating 92%

3. *(3)* **PITSTOP II** (9%)
US GOLD, £9.95 cass
ZZAP! rating 91%

4. *(10)* **DROPZONE** (6%)
UK GOLD, £9.95 cass
ZZAP! rating 95%

5. *(-)* **SUMMER GAMES II** (4%)
US GOLD, £9.95 cass
ZZAP! rating 97%

6. *(8)* **BOUNTY BOB** (4%)
US GOLD, £9.95 cass
ZZAP! rating 92%

7. *(6)* **ENTOMBED** (4%)
ULTIMATE, £9.95 cass
ZZAP! rating 93%

8. *(4)* **INTERNATIONAL BASKETBALL** (3%)
COMMODORE, £5.99 cass
ZZAP! rating 93%

9. *(9)* **SHADOWFIRE** (2%)
BEYOND, £9.95 cass
ZZAP! rating 91%

10. *(26)* **THING ON A SPRING** (2%)
GREMLIN GRAPHICS, £9.95 cass
ZZAP! rating 93%

11. *(18)* **BEACH HEAD II**
US GOLD, £9.95 cass
ZZAP! rating 90%

12. *(12)* **BOULDERDASH I/II**
MONOLITH, £9.95 cass
ZZAP! rating 82%

13. *(7)* **IMPOSSIBLE MISSION**
US GOLD, £9.95 cass
ZZAP! rating 92%

14. *(5)* **INTERNATIONAL SOCCER**
COMMODORE, £14.95 ROM
ZZAP! rating 90%

15. *(17)* **KIK START**
MASTERTRONIC, £1.99 cass
ZZAP! rating 90%

16. *(30)* **HYPERSPORTS**
IMAGINE, £8.95 cass
ZZAP! rating 91%

17. *(11)* **GRIBBLY'S DAY OUT**
HEWSON CONSULTANTS, £7.95 cass
ZZAP! rating 90%

18. *(13)* **THEATRE EUROPE**
PSS, £9.95 cass
ZZAP! rating 94%

19. *(29)* **SUMMER GAMES**
EPYX, £14.95 cass
ZZAP! rating 90%

20. *(15)* **SPY HUNTER**
US GOLD, £9.95 cass
ZZAP! rating 83%

21. *(-)* **FRANKIE GOES TO HOLLYWOOD**
OCEAN, £9.95 cass
ZZAP! rating 97%

22. *(22)* **INTERNATIONAL TENNIS**
COMMODORE, £9.95 cass
ZZAP! rating 86%

23. *(21)* **RAID OVER MOSCOW**
US GOLD, £9.95 cass
ZZAP! rating 86%

24. *(27)* **FOURTH PROTOCOL**
HUTCHINSON, £12.95 cass
ZZAP! rating 95%

25. *(-)* **SKYFOX**
ARIOLASOFT, £9.95 cass
ZZAP! rating 91%

26. *(-)* **LORDS OF MIDNIGHT**
BEYOND, £9.95 cass
ZZAP! rating 91%

27. *(28)* **WORLD SERIES BASEBALL**
IMAGINE, £8.95 cass
ZZAP! rating 87%

28. *(19)* **SPY VS SPY**
BEYOND, £9.95 cass
ZZAP! rating 88%

29. *(-)* **FINDERS KEEPERS**
MASTERTRONIC, £1.99 cass
ZZAP! rating 90%

30. *(16)* **CAULDRON**
PALACE, £7.99 cass
ZZAP! rating 87%

YOU COULD WIN SOFTWARE BY VOTING FOR THE ZZAP! READERS TOP 30 CHART!

Every month we give away an amazing **£40 worth of software** to the first person whose ZZAP! READERS TOP 30 VOTING FORM is pulled from the bag. The winner also receives a super ZZAP! 64 T-shirt. Four runners up get a T-shirt and a ZZAP! Cap. So all you have to do is fill out the form below, remembering to put your name and address down, list your five favourite games in descending order (remember they must be released games that you have played), state which software you would like (to a total value of £40) should you win, and your T-shirt size (S,M,L). Then send your form in to the address shown.

CHART VOTING FORMS AND PRIZE DETAILS ON RESULTS AND FORMS PAGE.

WINNERS: WINNERS: WINNERS: WINNERS:







ELIDON COMPETITION

To celebrate the fair beauty of *Elidon* from **Orpheus**, we asked you to produce an illustration, or photograph, of a scene of fairy land with fairies disporting themselves. There were just a couple of entries that had to be thrown straight out! The standard was generally very high and competition for the **Kempston Formula One joystick** fierce, as well as for the specially produced limited edition games in wooden presentation boxes. Here goes then . . .

Winner: S Jukes, Leamington Spa, Warwickshire, gets the joystick and a boxed copy of the game.

Runners up: (each receive the limited edition boxed games) **Robert Stone, Lowestoft NR32 3EA; Wayne Pearson, Stockton-on-Tees, Cleveland; David Milburn, Durham DH1 1PB; PA Cooper, Ashby-de-la-Zouch, Leics LE6 5WD; Richard Evans, West Bridgford, Notts NG2 5HU; Carolyn Hewitson, Cleveland TS19 7EA; Bhavesh Rajani, Stockport SK4 4DE; Ian McAuliffe, Harpenden, Herts AL5 2LL; and Sharon Cann, Essex SS8 8DD**

WAY OF THE EXPLODING FIST

This excellent game from **Melbourne House** resulted in the biggest response to a competition we have run yet, with well over 5,000 entries before counting gave up! The hundred winners of the wordsquare, each receive a copy of the game, with the outright winner receiving a super, full karate outfit.

Winner: Mark Abbs, Mansfield, Notts, NG19 0HJ, gets the karate outfit and a copy of Exploding Fist

Runners up: Francis Aguado, London, W9; Simon Austen, East Sussex, BN3 3PL; Paul Bagot, Plaistow, E13 8JW; Mark Bagshaw, Staffs, WS15 4AH; Roy Baker, Jersey, Channel Islands; Adam Balcombe, Birmingham, B30 1AE; S Barnes, Suffolk IP31 3RX; Matthew Bear, Hull, HU14 3JB; Mark Blaxeley, Derbyshire S45 9JT; Jonathan Boe, Staffs, SM0 4AT; Dermot Bolger, Merseyside, L44 3AN; Michael Bradshaw, W Yorks BD19 4RL; Ian Brimacombe, Devon PL5 4HH; John Burke, Birmingham, B37 6UF; Stephen Burns, Paisley, PA1 1TH; Ross Bushby, Surrey, SM3 9UG; Stephen Cathcart, Surrey, GU9 9AU; Gary Chandler, Middx, TW5 9BD; Christian Counsell, Norfolk, NR31 6EW; Ian Gullen, Avon, BS23 3PJ; Fraser Dalby, York, YO3 6YZ; Iain Dick, Edinburgh, EH11 3NN; Jason Dunstan, Plumstead, SE18 1LA; JH Dyson, Gwyned, LL56 4JX; Gary Eden, Leicester, LE7 8XT; Mark Edge, Norfolk, NR22 6AB; Jason Edwards, Shoebury, SS3 9UU; D Eland, HMS M Otus, BFPO Ships, London, B D Everingham, Essex, RM3 9XB; Andrew Foster, West Yorks, BD21 4QU; K R Gibson, Birmingham, B76 6NZ; Jeremy Gidley, Nothants, NN10 0SY; Charnjit Gill, Leicester, LE5 4HE; Paul Glendenning, Tyne & Wear, SR3 1UP; Lee Goddard,

WINNERS WINNERS WINNERS WINNERS

Essex, SS0 9TH; Paul Goldsmith, Norfolk, NR11 8SR; M A Grech, Kent, ME8 0JA; Matthew Green, W Yorks, HD7 5LS; J Greensted, KT8 9TN; John Gregson, Lancs, PR4 5PD; Bill Griffiths, West Midlands, B92 0BZ; Timothy Haytes, Berks, RG14 6LH; Andrew T Heath, Cheshire, CW0 0EJ; Mark Hewett, Essex, SS1 3ST; Stephen Hiscox, Gwent, NP3 4RD; Simon Hudson, W Yorks, HD8 8TB; William Humphries, W Midlands, WV8 2DB; Sukhdave Hunjan, Leeds, LS17 5AB; Ian Crowther, Suffolk, IP33 2EX; Justin Jones; Manchester, M35 9JP; Steve Jones, Portsmouth, PO2 8BJ; Richard Knox, Co Antrim, BT40 1BZ; J Lamont, Essex, IG6 2BW; Hun Lee, London, N1 0JH; David Lee, London NW7 2QL; Adrian Lee, W Yorks, WF3 1DF; Ronnie Lee, Hants, PO2 0UF; Alexis Lewis, Cardiff, CF2 5BN; Hilton Lindo, Middx, UB8 2EY; Stephen Linfitt, S Humberside, DN35 0LX; Simon Lord, Oxford, OX5 1AG; Rajeev Mallipeddi, Berks, RG12 3TT; David Martin, Berks, RG13 2EF; Colin McGee, Co Tyrone, BT71 4LL; Adrian Millward, Hants, GU11 1UP; Jonathan Milroy, Co Durham, DL13 5EF; Paul Mitchell, Brooklands, M33 3AR; Huw Morgan, Kent, TN9 2NG; William Murray, Middlesex, TW1 3AE; Colin Neale, London; Julian Owen, Staffs, WS15 1BB; Jeremy Pardon, Abingdon, Oxon; Paul McNerney, Merseyside, L20 6HN; John Payne, Sheffield, S10 1RE, Roy Peters, London E5 9PL; Elliott Philp, Essex, SS15 4AU; Steven Pringle, Tyne & Wear, NE38 7RF; Mark Reece, Aldershot, Hants; Michael Richardson, Suffolk, IP11 8NX; Ian Roberts, Clwyd, LL29 8UN; Paul Rogers, Clywyd, LL13 0NP; Roderick Ross, Herts, EN11 9NQ; Craig Slater, W Midlands, WY14 9UU; Wayne Smith, Manchester, M22 6HZ; Andrew Smith, W Midlands, DY6 9PP; M Smith, Glos, GL51 6BP; Kerr Stewart, Herts, AL4 9UL; Robert Sutton, Surrey GU9 7QN; Ben Sutton, W Sussex, RH10 4JT; Mark Swallow, Lancs, M29 9NJ; Andrew Tate, Perthshire, FK15 9DY; Stuart Taverner, Cleveland, TS9 5DD; Reza Tootoonchian, London, N3 2TA; Martin Trezise, S Yorks, S65 2TP; William Waugh, South Queensferry, EH30 9RW; David Webb, Gwent, NP44 5SW; Paul White, Co Kildare, Eire; Toby Wiggins, Dorset, BH19 1EE; Daniel Wilcox, London NW6 6LJ

NON-SWEATY DEPT

Otherwise known as the **HYPERSPORTS COMPETITION.** We wanted you to come up with some comfortable armchair sports ideas, and the 50 best would each receive a copy of **Imagine**'s latest Sizzler game.

The winners were:
Marco Apap, Hants, GU14 0AZ; James Atkins, Hants, PO4 8HX; Russell Baker, Surrey, GU17 8PE; Lee Basannavar, Surrey, KT12 2RH; Paul Basham, Essex, IG3 9DB; Joe Belso, Devon, EX6 7NA; David Beyless, Leiceser, LE4 7ZH; Richard Butler, W Yorks, LS28 5SB; David Buttery, W Midlands, B69 1PW; Jason Clarke, Norwich, Norfolk; Mrs O D Cunniff, London W10; Royston Davidson, Birmingham, B31 3ND; Chris Dickson, Surrey, KT19 8SW; Jonathan Dyson, Leicester, LE2 3GD; David Fairweather, Lancs, BB3 3AZ; Ken Field, Nottingham, NG2 7FW; Mark Gledhill, W Yorks, LS22 4XN; Marc Harding, Hants, RG27 8SE; Mark Hayles, Essex, CO16 8YB; Jose Huertas, Bristol, BS6 7TT; Paul Jackson, W Yorks, LS22 4QQ, Gary Kilby, Cambs, PE17 6YD; Rajiv Kumar, Warrington, WA2 0EN; Christopher Labrey, Cheshire, SK9 5JU; Stephen Langley, Shropshire, TF10 7SD; Sui Hung Lee, London N1 0JH; Colin Lister, Fife, KY12 8DX; Dean Long, Lancs, WN4 8UD; Richard Luke; Surrey, KT2 5NL; Carlos Maxwell, London W10 6UA; Thomas McDermid, Scotland, PA15 2RA; Neil McNicholl, Co Londonderry, BT46 5UX; Jeff Milner, Leicester, LE4 7FX; Jason O'Neill, Birmingham, B17 9EW; Nicholas Owens, Clwyd; J A Palmer, Wisbech, Cambs; R Panesar, Derby, DE2 9FP; Lee Purvin, Birmingham, B37 7UA; Damon Querry, Tyne & Wear, SR4 7QD; Martyn Robertson, Staffs, DE11 8AA; Andrew Shellard, Leicester, LE9 5DE; D Simpson, Herts, HP2 5HJ; Jaspid Singh, Leicester, LE2 7PG; Scott Teideman, Berks, RG12 4JL; Martin Thompson, Peterborough, PE4 6TE; Hayden Tillett, Kent, DA5 1HZ; James Townend, Northumberland, NE23 6JF; Gwern Tudur, Dyfed, SY23 4HZ; David John Washer, Middx, HA9 9SL; Derick Wass, Middx, HA4 0AS

WALLY WEEK PACK COMPETITION

Mikro-Gen were offering 25 packs of the complete Wally set, *Automania, Pyjamarama, Everyone's a Wally* and *Herbert's Dummy Run* to the first correct anwers to the daft questions Wally asked. The winners:

Tariq Affara, London SW7 4PD; Anonymous (!), 15 Grange Valley, Ballymena, Co Antrim, N Ireland; Amanda Bielby, Hull, N Humberside; Mike Clitherow; Devon, PL21 0RP; Chris Cotton, Northants, NN11 5HT; Seb Geddes, Dunbeath, KW6 6ET; John Gillard, Essex, RM14 3YZ; S F Guild, Berks, RG6 3UB; Matthew Hobbs, Surrey, GU15 2DH; Steven Howard, Suffolk, NR32 2DD; B V Kent, Birmingham, B9 5NY; J T Lowe, W Midlands, WV5 0AH; Martin McSharry, London NW2 4BJ; Paul Neve, Herts, WD6 5HY; J A Palmer, Wisbech, Cambs; J G Reeves, Birmingham, B27 6JG; Gary Robinson, Berks, SL2 1QB; Jason Rogers, Cleveland, TS11 8HF; Simon Ambridge, Suffolk, IP17 3HD; Paul Snowden, York, YO3 8EZ; Philip Sykes, Cheshire, SK8 3NU; M R Taylor, Cheshire, SK10 4XB; Ian Wally, Glos, GL52 6AX; Edmund Ward, W Midlands, B93 8LD; Mark Young, Essex, RM13 7UA

We're still waiting final confirmation of the winner to the Firebird *Elite* competition, but there have been some results in now. More next month. Similarly, the *Jack Charlton's Match Fishing* from Alligata is still up and running.

How to enter your challenge

1. State games and scores clearly on the form provided (or a close copy). You can give fewer than four games if you wish.
2. State level achieved at the end of each game, either the wave number (if possible), rating or some indication of how far you went into the game along with the time taken to complete the game.
3. In the space provided write further details about the game which might help to confirm your score. If it's an arcade adventure then write the percentage and if it has a time limit or bonus then state how long was left and what bonus was awarded. Other details include things like the game crashing because of the high-score achieved or whether the game resets at a certain point. Any other relevant details will be useful.
5. Post your entry to: Zzap Challenge, Zzap! 64, 1 Church Terrace, Yeovil, Somerset BA20 1HX.

Yes, I'm ready to challenge the Zzap champion on the following games.

Game.................................. **Score**.................... **Level reached**.................. **Time taken**......................
Other details..

Game.................................. **Score**.................... **Level reached**.................. **Time taken**......................
Other details..

Game.................................. **Score**.................... **Level reached**.................. **Time taken**......................
Other details..

Game.................................. **Score**.................... **Level reached**.................. **Time taken**......................
Other details..

Did you exploit any cheats, bugs or special techniques (inc. auto rapid fire) to obtain any of these scores? (Yes/no) ... (If 'Yes', give full details on a separate piece of paper.)

I promise these scores are genuine. Signed ....
Name..
Address ....
Post code...........................
Telephone number (if poss)..........................



ZZAP! 64 TOP 30 VOTING COUPON

(Please write in block capitals)

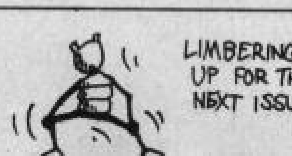
Name ....
Address ....
....
....
Postcode ....

I am voting for the following five games:
1 ....
2 ....
3 ....
4 ....
5 ....

If I win the £40 worth of software, the games I would like are:
Game (and software house)

My T-shirt size is S/M/L

ZZAP! TOP 30, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB



THE TERMINAL MAN



Update:

Marooned on one world of a great unknown Dyson Sphere solar system, the survivors from the Starship "Arcadia" are led by ship's officer Cross. But Cross' strange behaviour arouses the suspicions of Jin Kimas. The answer to the puzzle is one that Kimas wished she had never sought . . .





STORY BY KELVIN GOSNELL©
DRAWN BY OLIVER FREY©



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